FLIPSIDE

Cell flexi inside

Number 84, May/June 1993 $2.50

Black Angels Death Song

360's
Bad Manners
Chuck Biscuits
Carter TUSM
Cell
Face To Face
Goo Goo Dolls
Legal Weapon
Pizz
Possum Dixon
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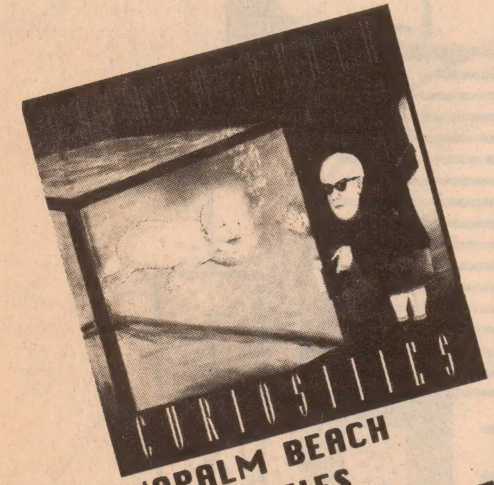

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CATALOG

Details of all our shit is in our monthly catalog! Descriptions of everything plus news! All for one 29 cent stamp, or IRC.

VIDEO

Gary Indiana swears he's gonna edit a new Flipside Video from our backlog of footage!!! Stay tuned!!!

AD INFORMATION

DEADLINES:

For issue #85 - Friday June 18th
#86 Friday August 20
#87 Friday October 22

Sizes and prices:

Sizes	(wide x high)	INDIES	MAJORS
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REQUIREMENTS:

1. Send payments with ads!
2. Make ads the right size and orientation!
3. Use BLACK ink on all art.
4. Halftone all photographs with 85 line screen.
5. Deadlines are only when we EXPECT to be filled up with ads. That day is ALWAYS sooner than later - so don't wait until the last minute, get them in quick to reserve space!!
6. Do not send transparent film or negatives, send stats.

THOM'S TWO MORE YEN WORTH

These are strange times we live in. Like rodents, we scavenge for the next bandwagon to hop on; something to take us for a cozy ride, something to make the scene as convenient as an MTV programming schedule— but would still allow us to say that we are not participating in the "corporate bullshit." We're say we're too cool for that. Too "alternative." Too intelligent. Yet we sit around, waiting for that "100th Monkey" phone call telling us which shows to go to and which bands to follow, worship, support and appreciate. Then, when that phone call comes, we give all of our concentration and attention, soak up every bit and every detail of the latest bands to come to town to play to an empty club (we wouldn't want the next person that we call to think that we were uninformed, would we?), and pass on the information to the next caller, along with the latest plot from Beverly Hills 90210.

We're couch scensters!

For me, 90% of the fun in going to shows is seeing bands that (A) I've never seen before, (B) Are new and struggling to create some sort of two-way motivation for themselves and their audience or (C) Supporting bands who dare to go against the established grain of current music (and we all know what that is). This is why I write for Flipside. I love to explore the scene, track down cool stuff and write about what I find. But don't get me wrong— I do go see some bigger bands once in a while— that's what the other 10% of my fun is all about.

Very few people that I know share this attitude. I can name a few, and I will, because they deserve recognition: Ed Perry, Mia Ferraro, Thrashead, Terry Grobal in Spokane, Dickhead in Portland, Lee Joseph, Jula Bell, Al Flipside himself, the homeless kid whose name I may never know who gave me his flannel in Spokane after seeing my band play (I gave him our two records and a T-shirt after the fact) and a few (but not many) more that I don't have space to mention.

The rest of 'em? Well, sure, they stay underground, but they follow the underground trends. When someone puts on a great show that happens on the same night as a flavor-of-the-week show at a bigger venue, nobody shows up to support the smaller, yet almost always better show.

Yet, we claim to be punk— we're fighting the musical system. Yeah, sure we are. What we're doing is creating our own system that is even more conservative, critical and laced with cliques and bullshit than the corporate one. We have become musical consumers now too!

We're set up and primed for the next phone call, the next hype, so that we know what to fucking do with ourselves on the weekends, and what CDs to buy. We won't go to shows unless we're on the "guest list," even if the cover is only two dollars. We're waiting for "them" to tell us what our musical decisions should be— while the few bands left that are trying desperately to move punk history forward are being ignored. We're lazy fucks. Corporate promoters such as Goldenvoice and Avalon calls, bands secumb to their whim. Tell me, what makes us so damn different from the glam scene, the metal scene, the wayultra-conservative deathrock scene, or even the hilarious Top-40 scene? Nothing that I can see. Nothing at all. We play the same games they do, to the letter.

We're conservative. We're closed-minded. We're scensters. I love punk rock. I love the people, I love the music, I love the bands. I am afraid— terrified, that all of these things are going to get buried in politics, back-stabbing and trendy bullshit. It seems that lately, people only focus on and herd around on these things, while the really cool, unique, envelope-pushing bands and promoters have no draw at all.

And I wish to state in print that I think you're all chickenshit for not going against the grain. I think you're cowards for your endless seeking of "alternative comfort." Where are you when the scene really needs you?! Standing in line at Ticketmaster, maybe?

I hope that this is just a bad dream, I really do.

- Thom Bone

Rodney On The Roq's Top 20 Requests

Rodney Bingenheimer with Linda and Paul McCartney at the release of Linda's new book "Portrait Of An Era". photo by Keith Sky

Rodney can be heard on KROQ every Sunday 7-10 PM and Monday thru Friday with his "Pick to Click" with Doug The Slug at 8:35

1. Hole "Beautiful" / "20 Years in the Dakota"
2. CWA "Only Straight Girls Wear Dresses"
3. Bratmobile "Schmool"
4. Blur "For Tomorrow"
5. Gutter Sluts "Dr. Seuss Is Satan"
6. Bikini Kill "Rebel Girl"
7. Belly "Japedo" (re-mix)
8. Suede "Moving"
9. Porno For Pyros "Pets"
10. Fall "Glam-racket"
11. His Name Is Alive "Torso"
12. The Auteurs "Don't Trust The Stars"
13. Velocity Girl "Pop Looser"
14. Unrest "Teenage Suicide"
15. Huggy Bear "Her Jazz"
16. Bad Religion "American Jesus"
17. Dickies "Road Kill"
18. Twiggy "Only 96 Hours"
19. Fizzy Bangers "Blockbuster"
20. Brian Jonestown Massacre "She Made My Way"

On the cover: Double trouble! Black Angels Death Song (photo by Bob) and Hazel (photo by Thom).

Quote of the issue: "Some of us have come to grips with the fact that we're not going to be rich and famous or better than others..." - Shane Williams

POETRY

EDITED BY POOCH

Untitled
by Richard Dal Porto

How am I
going to pull
this off?

I don't know
Do I care?

Here I am
Going insane

Random songs
flick through my
mind

Once I start
I cannot finish

Obsession overflows
Gotta write
to save my soul...

I look at her
by Oberc

Lying there
trying to sleep
trying to understand
her dog was put under
this morning
it was lying
on the floor
trying to grab
one more breath
of air
I thought
I was doing her
a favour
kicking its head
in
trying to put
the fuck
out of its
misery
after a dozen
kicks she took
it to the vet
who did a better
job
now she sleeps
with one eye open
wondering
just who I
really am.

n[o title]
by e. brown

A pulsating dick
should not be hit with a stick
unless it is bad

rows of teeth: a mouthful of haiku
by E.H. MANN III

a drunk girl rides a-
nother on her handle bars
I pass them, amazed

thank you hides under
my breath, instead I offer
a glass of water

baja wave check a
gutted car, abandoned
a great get away

sparrows neatly ar-
ranged on telephone wire
madness at their feet

seal essence of play
chews kelp in the big ocean
sharks smell blood for miles

a war on t.v.
to talk about at gunshops
what dreams they must have!

on bowery sidewalk
I share a beer—"a man don't
NEED a roof all year!"

quicksand throat, coffee
to celebrate sleepless night
at dawn, a new man

thinking about the
need for embalming fluid
making my coffee

letters make words make
letters make letters reply-
ing full of answers

a viking without
a war, only the giant
hush of night ocean

icicles hung from
gutters—the streetlamps come on
nightrise—stars blink

rumors told in dreams
ring like solemn bits of myth
offer pain-full qifts

two beers half empty
two poets kill universe,
city, poetry

still rollercoaster
draped in night, a lighthouse winks
summertime somewhere

storm-sculpt ocean moves
steel walls from horizon in
sleepwalking, I kill

seal ducks playfully
I wait for another wave
where did breakfast qo?

most dermatolo-
gists agree you can't
treat a rope-burned neck

wishsparks tease the eyes
with distance—hovering light
years from death row

coffee steam wafts slow
unfamiliar voices dance
laughter among us

seven-eleven
three o'clock in the morning
devils walk the earth

it's 2:00 a.m. in the bronx*
by prologue

the el rumbles overhead
a lone brunette heads home
after a night of partying.
three men confront her.
one grabs her tits,
the other pinched her ass,
the third pulls a knife
and says, "hey sweet sugar,
let's see what ya got?"
the woman concealing her fear
as best she can,
smiles at the assailants
and replies, "oh you'll see
what i've got
all right honey"!
she raises her burgundy miniskirt,
and whips out a 9 m.m.
from her garter belt,
she blows all three
of those fuckers away
without the slighest
hint of hesitation.
she steps over
their bloodridden carcasses
and resumes her stroll home
Just in time too.
her favorite song
by "seven year bitch"
is playing on her headphones.
she turns the volume up
and sings aloud
in sheer defiance
to anyone else
who would dare attempt
to cause her harm.
DEAD MEN DON'T RAPE!!!

*dedicated to the memory of
stefanie sargent.

Haikooky
by James Duffy

Everyone is forced
to write
Orientalist Poetry
at school.
Perfect vocational training
for Advertising Executives
and Punk Rockers...
if you ever stopped
to think about it.

The Man in The Hole
Cija Bellis

I destroyed before they could comprehend the
terrible waste of ink.
The terrible fear of ink.
The sweet fear of destruction.
I left the party too early,
went back to my cave
whispered to the baby
fed the baby
destroyed before the baby
grew up and spilled the
ink on my clean floor.
Destroyed the baby.
Whispered to the grey sky.
Whispered enchanted castles.
So what does one say to the man
in the hole?
Consolations do not creep
from torn tongues.
Consolations do not crawl
towards the pit.
The man
in the
hole
blinks as we spill ink
on his tortured body.
He blinks as we
destroy the baby
and whisper

nothing
by scott holstad

well
it's almost noon
and i've done
nothing
all day,
all my great
plans shot to
hell,
of getting up at
7 and writing
3 new poems
1 new story
5 letters
of sending out
submissions to
4 new magazines
and making
several phone calls
all
by noon
so
i'll just keep
drinking coffee and
reading from the
stack of books on
my kitchen table
and maybe i'll go
catch a flick and
maybe
just maybe
i'll get half as
much done tomorrow.

these things die
(footnote to "what I did last summer")
e.h. mann (3)

these things die
like lightning bugs
in jar lanterns–
this mind full of slow
eclipse and echoes
waits for something
to extinguish itself.

a strange rite, this
waiting–a quiet survivalism.
it is like getting
paid by the hour to die.

autumn shadows arrive with
their drift, the solemn
bite of woodsmoke
choking the sweetness
of summer dusk with
a rougher spice.

unusually warm afternoons
exact fierce longings, invoke
a stubborn voice underneath
hot flannel the skin thirsts after
a mouth stripped of words,
august night,
clutched backs,
body arson,
our rhythm
at the bottom of the sky,
a violent coming
alive.

these things die
while, october afternoon,
I drink night-old coffee, cold,
almost gruesomely cold. I,
I cringe at my longing after
the taste when there is nothing
fresh to grind–nothing robust
in cold desperation–a burning gut
and a tightened brain.
these things die like this.

Sleeping
1/25/93
(For Saint Teresa)
by Rafael F. J. Alvarado

I sit on the side of the bed
as she sleeps
she opens her eyes
& asks what are you doing
I say just watching you
I look out her window
look down at Laurel Canyon Blvd.
cars going back & forth all day
she sleeps
in the comfort of dreams
with Irma Thomas
sometimes singing in the background
Maybe
watch her sleep
cause she seems childlike
when her eyes are closed
& the world is not beating her up
a stone grows a flower in the wind
waiting for her to see
I watch her sleep
cause when she wahes
there is no peace to be found
only a flower in a stone
wanting to be noticed

Clench
by Tom Trusnovic

You just can't stop looking for
your old friends
your old lovers
your old heroes
your old hope
But you do
quietly wonder to yourself
where did they all go?
Every single day is
one more impossible thing
that you've got to learn to live
with
Every single day it's
things getting farther and farther
beyond outstretched grasp
and
Every single day it's
feeling more and more like
you're dragging your sorry ass
out of bed
out of pure spite
twoards something
but your don't know
what that something
is.
It's a pitiful, evil game
with only losers
where degrees of success
are measured
by how much dignity you can
manifest in the face of your own
inevitable
loss.
I clench my teeth and
curse the fate
and hope that when I do go down
and I don't mean
if
I go down
I mean
when
I go down
that I'll still be able
to look straight back up
even if for only a moment
beaten
but undefeated.

SIGMUND FREUD SAYS THAT
BY GERALD LOCKLIN

ALL THE CHARACTERS IN OUR DREAMS
ARE OURSELVES

BUT I KNOW THAT HE'S WRONG

BECAUSE SO MANY OF THE ONES IN MINE

ARE IDIOTS.

PUBLICATIONS

How to read these reviews:

1. Number. Directly following the names is the issue number of the zine listed here.

2. Price. Cost of the zine which may or may not include postage. An "*" means that although the zine is free, postage is not so send stamps, IRCs or some change.

3. Description codes:

A. Size of paper
S- Standard (8 1/2" x 11")
HS- Half standard (5 1/2" x 8 1/2")
L- Legal (8 1/2" x 14")
HL- Half legal (7" x 8 1/2")
T- Tabloid (usually 11" x 17" newsprint)
M- Mini (smaller than half standard)
O- Oversized (larger than tabloid)

B. Length
Number of pages

C. Notes
R- Photo reduced type
T- Typeset or laser printed
M- Multicolored cover
M+- Multicolored cover and insides
F- Full color cover
F+- Full color cover and insides

AARDVARK 2, $1, HS-28
(2307 Maple Ave, Northbrook, IL 60062 USA)
In this little zine we've got Glen Matlock bashing, record reviews, a punk rock test and plenty of other tasty morsels.

ABAPA FREE 1, $1, HS-18-T
(POB 759, Veneta, OR 97487 USA)
Another one of those squatting zines (like Living Free) and quite informative.

ABLAZE! #10, 2 /6 pds., S-51-M
(17 Wetherby Grove, Leeds, England LS4 2JH)
This is the best read in the UK. These writers have opinions, not attitudes like most of the press out of England, and they're a heck of a lot more interesting and knowledgable, too. And now they've done away with the flexi to include an actual 7" record featuring Cornershop, Jacob's Mouse, Bivouac and Truman's Water! Plus interviews and features on Hungry Bear, Nation, Tsunami, Poster Children, Sugar, Moonshake, Bark Psychosis, Sonic Youth, Nirvana, etc. And an article about the truth about Riot Grrl, all done in a new, super polished format. Hell, this is one of the best zines anywhere.

ABUS DANGEREUX #31, $5.00, S-36-T
(B.P. 172, 82001 Montauban Cedex, France)
Neatly done French zine with a lot to read if you read French! Features Drive Blind, Gorgon's, Garlic Frog Diet, Straw Dogs, Lust-o-Rama, Young Gods, Jazz Butcher, TV Personalities and comes with a free 3inch cd!!

ABUSE #4, $2.00, S-30-X
(Sid c/o 16 Holgate Rd., Meadows, Nottingham, England NG2 2EB)
A nice little xerox zine covering lots of English bands like Carter, Ride, Adorable, Radiohead, Ashtray, etc. Also a Shonen Knife history and reviews. Needs something to set it apart fromt he pack. They seem to have what it takes, they just need to get to it.

AGORAPHOBIC RECORDS #1, Free, S-12
(POB 1853, Clinton, IA 52733 USA)
This is a catalog of new and old independent records which you can order. Abe Vigoda!!!

ANGRY THOREAUAN #5, $2.00, S-40-R
(POB 2246, Anaheim, CA 92814 USA)
This issue includes letters, record reviews, live reviews and lots of zine reviews. Don't smoke what you can't get your hands on!

ANIMAL REVIEW #1, $2, HS-36
(81 Grand Street, #4, Jersey City, NJ 07302 USA)
A zine dedicated to and for animals with lots of footage and a fake Urge Overkill interview. Aloha!!

ANOTHER PAIR OF SHOES #12, $2.00, HS-36-R
(POB 300031, Minneapolis, MN 55403 USA)
Anti-religious theme, but not satanic, okay? Really cool zine. Lots of good commentary, record reviews— even has a crossword puzzle. Pretty hilarious and insane as fuck.

ARE YOU LISTENING? 4, $4, HS-64
(POB 1200, Athens, OH 45701 USA)
Articles on television junkies, Sonic Youth, and lots and lots of record reviews to masturbate to.

ARTHUR'S COUSIN 3&4, $1 & stmps, S-30
(Joshua/2501 Wickersham Lane,#2132, Austin, TX 78741 USA)
Articles on the insanities of Pro-life and lots of very humane and expressive poetry. A good zine.

ATTITUDE PROBLEM #13, $2.50, T-16-T
(POB 2354, Prescott, AZ 86302 USA)
Stuff on "insane downhill skating in Jerome", love and sex, the Bats, music reviews, comix and much more.

BABY SUE #13, $1.50, HS-18-T
(POB 1111, Decatur, GA 30031 USA)
This issue is dedicated to music reviews and lots of fun crazy stuff.

BARBITURATE MAMMAL #12, Free, HS-4
(2541 Nicollet Ave. S, Minneapolis, MN 55404)
More new info on the new releases on that infamous label.

BASURA #2, ?, HS-28
(430 El Bosque, Laguna Beach, CA 92657 USA)
A bizarre trashy (Ha! Ha!) zine with popes, poetry, bizarre photos and Elvis too.

BEDTIME STORIES FOR TRIFLING TEENS 1, .50 & 2stp, M-32
(5255 Bothe Ave, San Diego, CA 92122 USA)
A litzine of trivial fiction and pretty toys which includes excitement, sex, aimlessness, angst and lots more.

BIG TAKEOVER #32, $4.50, S-154-M
(249 Eldridge St. #14, New York, NY 10002 USA)
Great, informative and big zine that unfortunately come out only twice a year. Long interviews with XTC, Capt. Sensible, Shudder To Think, House of Love, Bad Religion, plus Ride, Moose, Blackbird and a Clash history! Reviews, live & opinions too.

BLUE RYDER #29, $1.50, T-16
(POB 587, Olean, NY 14760 USA)
Short buy jame packed with everything, news, reviews, contacts and all that kinda stuff. The Disco Kings are on the cover and includes all the usual reviews and comix.

BOBBY IS FRED #1, Stamp, S-8-T
(POB 25656, Los Angeles, CA 90025 USA)
This is an outrageous zine dedicated to slamming Ben Is Dead and has interviews with everyone from Ronnie of the Muffs to Gibby Haynes of the Butthole Surfers. Awesome!

BUZZ #86, $8 for sub, S-32-TM
(PO Box 3111, Albany, NY 12203 USA)
Upstate New York coverage with reviews, articles, great pictures and interviews. In this issue features: Henry Rollins cover, the Orb, Glue Gun, Antenna, Pharcyde, Living Colour, etc.

CAFFEINE #2, *, S-60-M
(POB 4231-306, Woodland Hills, CA 91365 USA)
Great second issue of this LA poetry zine. You got yer Dave Alvin, Bukowski, Iris Berry and other local luminaries. Also includes short stories (the one by Nicole Panter's in her book, reviewed later in this issue), interviews, reviews, and a list of coffehouses (although biased toward SF valley, and the westside). It's about time a magazine has come along to connect the various poetic communities in the sprawling southland.

CANVAS #3, $1 & stmp, HS-20
(Jamie/2176 Turk Hill Road, Fairport, NY 14450)
A Jawbox interview along with a touring guide, poetry, and reviews of many things.

CHAIRS MISSING Apr '93, $3.00, S-22-R
(POB 522, Stratford, CT 06497 USA)
It's always a reading marathon with CM, and it's always worthwhile. Besides some meaty reviews in this issue ya got Luna, Gumball, Tsunami, the Hair and Skin Trading Company plus other fun stuff.

CHANGE ZINE 1, 2 stamps, HS-48
(Trinity College Box 904, Hartford, CT 06106 USA)
New zine out of Connecticut with stuff on Disposable Heroes of Hiphoprisy, Jawbox and tons of reviews with artwork and some beefy competition news.

CHUCK #1, $2, HS-12
(POB 6623, Concord, CA 94524 USA)
Comes with a free "Anarchy Man" sticker and articles on cynicism, romance and monster trucks.

CHUMPIRE #16, 1 stamp, S-2
(36 East 4th Street, Emporium, PA 15834 USA)
Sure can jam a lot of photos and information into these few pages. It's all here: news, reviews, interviews and other sorts of cool madness.

COLON ON THE COBB 1, $1, HS-40
(17009 Mapleoro, Maple Heights, OH 44137 USA)
This zine is a semi-worship zine for the 70's era. Includes freewacky packs with every issue and will leave you permanently brain-damaged. Guaranteed.

CORE RADICAL PRESS V2,#2, Free, HS-28
(343 Gramercy Drive #6, Rockford, IL 61107 USA)
A little zine from Rockford with articles on Pigface, Ned's Atomic Dustbin, Tales From The Drunkside and more insane doodlings from the minds of undeveloped fetuses.

CRYPTIC TIMES #4, $5, S-88-T
(1011 Boren Ave, Suite 114, Seattle, WA 98104)
A very thick zine with lots of interviews and reviews. Includes the Putters, the Wretched Ones, Green Fish, Shadowy Men On A Shadowy Planet, the Sea Monsters, the Undertakers and more.

CURD #1, Free, HS-12
(215 Sunnyside Avenue, Ottawa, Ontario, Canada K1S OR4)
Short stories, cartoons and a poetry page, egads!!

D.I.Y. 1, $1, HS-16
(Jennifer/POB 21181, Lyndhurst, OH 44121 USA)
This a real informative zine which is also entitled "A How To Guide to Publishing an Underground High School Newspaper" and is essential to all you aspiring writers and editors out there.

DAEMON RECORDS NEWSLETTER 1, Free, S-4
(POB 1207, Decatur, GA 30071 USA)
Goings on with bands on the Sky Records label and release dates, etc.

DARK ART 1, .60, M-12
(F. G. Lloyd Jr./POB 348, Richwood, WV 26261)
For Satanists and art freaks.

DAWN OF THE DEAF 1, $4, S-40
(Via Del Faggiolo 146, 40132 Bologna, Italy)
Cool zine from Italy which comes with three free posters of Helmet, NoFX and D.I. and covers every genre of underground. Good for the squeamish!

DESTROY ALL COMIC BOOKS #1, $2, HS-40
(Jeff Levine/2415 Lawton Street, San Francisco, CA 94122 USA)
This zine is dedicated to the 1% of comic books which rule (mostly underground comix) and is a forum for some of these artists and writers and also includes record reviews.

DICTIONAIRE DUDU-CHAMP #1, $1, HS-44
(POB 74533, Los Angeles, CA 90004 USA)
Fucking incredible zine devoted and about Marcel Duchamp. Includes: an experimental biography, encyclopaedic dictionary and lots more. In English and French.

DIPSOMANIAC CAMPERS #27, $1.50, S-12
(Katrina Kelly/5100 W.8th Ave #102, Denver, CO 80204 USA)
This is what pretty much looks like an anti-pedophile and pro-anarchy zine with reprints of articles and lots of other stuff.

DIRT MAGAZINE 5, $1.50, HS-52
(POB 4438, Richmond, VA 23220 USA)
This zine has a list of the latest stuff from the police log and includes interviews with Green Day, Kingdom Scum, Die Monster Die, Jim Baker and much more fun than a barrelful of monkees.

DISCORDER #122, 12/$15, T-32-T
(233-6138 Sub Blvd., Vancouver, B.C., Canada V6T 2A5)
Well done tabloid from CITR FM with reviews and all that plus features with Negativland, Stefan Tischler, Will and the usual reviews.

DISHWASHER #9, ?, HS-28
(1085 I Street #3, Arcate, CA 95521 USA)
Stuff on dishwasher fashion with a free sticker and a Kermit the Frog cover. This is really bizarre.

DIXIE PHOENIX #7, $2, HS-36
(3888 N. 30th St., Arlington, VA 22207 USA)
Weird zine with columns, poetry and nothing by Pooch to annoy you with and also lots of short stories and stuff with Abe Vigoda inbetween columns.

DON'T ASK ME #5, $1, HS-16
(8647 Cox Road, Indianapolis, IN 46241 USA)
A zine for the skate fanatic includes talk about Screeching Weasel and lots of fun stuff.

DOOM HAULED #9, $2.50, S-26
(63 Longbow Square, Scarborough, Ontario, Canada MiW 2W6)
A zine from England with stuff on Carcass, Christbait, Vampire Rodents, Speakeasy plus reviews and other stuff.

DYSTOPINION 10, Free, S-2
(POB 45622, Seattle, WA 98145 USA)
Nice monthly flyer of local happenings in Seattle.

ELECTRIC SHOCK TREATMENT 4, $4, S-64-T
(35 Fordington Av., Winchester SO22 5AN, UK)
Yeah! A brand new industrial zine with lots of information on real underground stuff that most fanzines don't even touch. Includes Morphogenesis, Lustmord, Con-Dom and a huge audio tape section. For the diehard.

ENGINE c/o MATT #1, FREE, HS-24-R&T
(866 Post, #7, San Francisco, CA 94109 USA)
Has an article on how to fuck shit up that Jolly Roger would definitely approve of, along with interviews with Nation of Ulysses, Undertow, Pressure Drop Press, Struggle and Still Life. Tons of photos.

ENIGMA #1, $1.50, S-16-T
(POB 2156, Novato, CA 94948 USA)
"How to cum and keep going as long as you want!!", a Sonic Youth live review and some record reviews too.

EXCOMMUNICATION #1, $1.00, S-18-R
(2702 Sipp Avenue, Medford, NY 11763 USA)
Interviews with Neglect, Grey Spikes, Demise, My Favorite. Political commentary about Iraq, a couple-a reviews. I especially liked the clothing donation tips and thrift shopping advice.

FACTSHEET 5 #4, ?, HS-10
(POB 3663, Phoenix City, AL 36868)
Whatever? Someone trying their darnest to steal a zine's name. How lame!

FANATIC #1, $1, S-12
(POB 9021, Peoria, IL 61612 USA)
On the cover are Michael Bruce (from the Alice Cooper Band), Lee Ving and Barry Williams (Greg Brady) together for the last time. Real frightening and essential for humans.

FATHOMS BELOW #5, $1.25, S-28-T
(1320 NW 76th Avenue, Plantation, FL 33322)
Lots of fun stuff put together by this computer whiz. Fun, fun, fun for everyone!

FEMINIST BASEBALL #11, $4, HS-84-R
(POB 9609, Seattle, WA 98109 USA)
Mega-thick digest covering not only music reviews but book and films too, you also have a heaping amount of xerox graphics and poetry/fiction type pieces. A very involved read. In this fabulous issue we have an article on the immortal Sun Ra and more.

FILMDUMB #1, $1.00, HS-12-R
(3417 Larlat Lane, #22, Orlando, FL 32826 USA)
Covers video, television and cinema. Includes: "Slacker" review, film reviews and more.

FIZ #7, $2.50, S-98-F
(POB 67E27, Los Angeles, CA 90067 USA)
This ultra great L.A. zine has now been around for a year and have established themselves miles above the rest of the trash heap. Not only do they cover the cool majors (like Pavement on the cover), they've got great local coverage (like TVTV$, and Sandy Duncan's Eye!). Lots of variety and fizzzz.... A must.

FLASHBACK #1, $5&4SAE, S-82-T
(POB 676, S*114 79 Stockholm, Sweden)
An incredible great new Swedish zine with BOB cover, LSD, Church of Satan, Christiania Svensk, Iggy Pop, Johnny Thunders and much more. Definitely worth the price. Not in English.

FLATTER #1, $2, S-24
(POB 421, Occidental, CA 95465 USA)
A bit costly at $2, but a pretty funny debut. "Dear California" advice column, recipes, poetry & a Lisa Carver interview make for side splitting moments.

FULL CUP #5, $1, HS-20
(1505 N. Franklin Pl, #110, Milwaukee, WI 53202)
Real great comix zine on being addicted to coffee and the results of such an addiction. Well worth it and great art!

FUZZ FACE #4, Free, S-20
(POB 11083, Fargo, ND 58106 USA)
A bowling/punk zine with record reviews and top ten lists among other stuff like live reviews and a nice cover depicting GG Allin favorite room and eating place. Also includes Zuzu's Petals....

GANGSTERS IN DRAG #1, ?, HS-20
(The Useless Press/ POB 413, Bristol, TN 37621)
Lots of poetry, stories & art on useless information!

GAS HUFFER #2, ?, S-32-F
(Lead Head Comix/ POB 12034, Seattle, WA 98102)
Well, gang, it's edition number two of Gas Huffer's own comix. Love the pro drug cover. In this issue: Integrity, technology and sevice.

GEE-ZUZ MAG #4, $1, S-20
(297 - 810 West Broadway, Vancouver, British Columbia, Canada V5Z 4C9)
A great zine from the Canadian Alps. Includes stuff on Lava Hay, Duran Duran, Grapes of Wrath and a cute band alert and also comes with a free religious card to masturbate over.

GENETIC DISORDER #8, $.75, S-24-T
(POB 151362, San Diego, CA 92175 USA)
This is just a really cool zine! They cover their local scene pretty well (San Diego, with local news and reviews), also has articles on: the Independent Music Seminar, a Loser's Guide to San Diego, How to deal with record store employees and more. Fun!

GLOBAL MAIL #4, $6 per yr, S-4
(Ashley Parker Owens/POB 597996, Chicago, IL 60659)
Interesting three times a year published newsletter which just publishes listings of all sorts (museum, art openings, books, etc.) Comes with a chain letter/fanzine game.

GLUE GUN #2, Free, HS-10
(POB 571794, Tarzana, CA 91357 USA)
This is a zine dedicated to and about the band Glue Gun. Whatever#2....

GOLGOTHAS #6, PX: 400, S-40
(Bill Paulides/17 Pindou Street, 132 31 Athens, Greece)
A real punk zine from Greece with a Come cover and Sugar, Green Pajamas, Carter, Soundgarden, BlackHouse and Shonen Knife and lots more for you Greek scholars.

GOOD CLEAN FUN #3, $1, S-8
(1259 El Camino Real #193, Menlo Park, CA 94025)
Comic strips and whatever else bothers the fuck out of Gene Mahoney.

GRAY AREAS #2, $4.50, S-116-FT
(POB 808, Broomall, PA 19008 USA)
Incredibly put together zine of and for the Dead Heads (you know, the dudes that follow the Grateful Dead around city to city). Includes talk with Paul Quinn of the Soup Dragons, Jim Morrison's grave and an interesting article on urine testing.

GREEDY BASTARD #7, $1 ppd, HS-16
(POB 1014, Yonkers, NY 10704 USA)
This zine is "Smashin' Through" reincarnated as the tail end of GG Allin's wardrobe. Just kiddin', GG! Includes stuff on Iron Prostate and weird-ass other stuff.

GUMBALLS #7, Free, HS-4
(1186 A Granada Street, Clearwater, FL 34615 USA)
Put out by a bored dude with no job and includes interviews with Majae Sicko and Charlie of Vandal Children records.

HALF-TRUTH #13, $1, S-32
(POB 931013, Los Angeles, CA 90093 USA)
In this issue a cover story on last year's L.A. riots and poetry by Charles Bukowski, Spumco and more than your grandmother will ever know.

HARDCORE D'ACCORD #5, $3.00, S-34
(16 rue Nelaton, 75105 Paris, France)
Despite the name, this zine covers a lot of metal types and punk stuff. All in French, feature include: Mighty Mighty Bosstones, Fear Factory, Love Battery, White Zombie, Suicidal Tendencies, 7 Year Bitch, Rage Against The Machine, Lemonheads, etc.

HELL BOUND #6, $1.00, S-34
(TESC Student Housing U-208, Olympia, WA 98505)
Interviews with Cows, John Pinnet, Abe Lincoln P.I., Dr.Klahn, ScrEEming Orgasms' Tree House, a Princess Di cover and a special Pope Camp pull-out fun thang.

HIGH ON PROPAGANDA UNTIL I DIE #2, $1, HS-32
(POB 4453, Laguna Beach, CA 92652 USA)
Really funny zine dedicated to the collapse of the traditional system as we know it. Includes Fuck the Bible, life of a Cop and lots of other informative and funny shit.

HUGE MAGAZINE #20, $18/yr, T-32-T
(1914 NW 24th Pl., Portland, OR 97210 USA)
This April Fools issue of Paperback Jukebox has interviews with Mind Cop, Sow Belly and lots of record reviews and more shit.

IN THE CORNER #5, .75 ppd, M-24
(Angela/1560 Slater Street, # 4, Santa Rosa, CA 95404)
In their fifth issue a Parasites and Josh interview and some little zine reviews as well.

INK NINETEEN April '93, Free, T-28-T
(POb 1947, Melbourne, FL 32902 USA)
"High Price" issue. Too many bands covered in this kick butt tabloid to mention. It covers Ween, Moth Macabre and much more.

JERSEY BEAT #48, $2.00, S-68-T
(418 Gregory Ave., Weehawken, NJ 07087 USA)
Lots of reviews, both live and record-wise, along with articles and interviews with EMF, Down By Law, Ween, Quicksand and the usual.

KILL THE SCENE c/o A.K. #4, $1.00, HS-20
(129 Sandra Drive, Ringgold, GA 30736 USA)
G.G. Allin worship zine includes an interview with Bloody Mess and the Skabs, Tesco Vee, Vomitose and Antiseen and mucho mas.

KUNG FU ZOMBIE #1, $1.50, S-32
(525 NW 19th Lane, Gainesville, FL 32609 USA)
This zine has very humorous overtones and seems to be a Pro-Negativeland and Anti-SST publication as well. Also includes articles on Polka and lots of other crap. Great.

LIFE IS A JOKE #8, $1.00, HS-20
(2288 Hawk, Simi Valley, CA 93065 USA)
A zine full of comics, esseys and weird anecdotes and phrases. A very good read indeed.

LIL' RHINO GAZETTE #21, $2.50, HL-56-R
(POB 14139, Alinngton, TX 76094 USA)
Only one reason why this zine is so great is it's diversity - liking and covering a broad spectrum of styles. Interviews include L7, Toadies, Urban Dance Squad, Yo La Tengo and lots of reviews.

LIQUID MUSHROOM #3, 2 Stmps, M-24
(1919 Layton Street, Crofton, MD 21114 USA)
Zine devoted to the city of Crofton with diary excerpts, live reviews of Born Against, Vrkolaka and some record reviews.

LIZARD'S EYELID Spring, $2.00, S-24-R
(POB 8561, Jupiter, FL 33468 USA)
Good variety here: lots of record reviews and President Clinton stuff.

LORING PUNK #1, $1, HS-20
(Patrick Splat/316 Oak Grove St#203, Minneapolis, MN 55403 USA)
Little zine with poetry, little stories and lots of informative stuff (including one on condoms).

MAXIMUM ROCKNROLL #120, $2.00, S-176-T
(POB 460760, San Francisco, CA 94146 USA)
Well, it's MAX, of course. Letters, columns, record reviews, news, scene reports, photos, bullshit, interviews. This issue includes interviews with Luk Haas, Avail, Cockpit, Sugar Shack, Jawbreaker, Groovie Ghoulies, Supercharger and more.

MERLIN'S MUSIC BOX #16, ?, S-64-FŸ2D
(Argiroupoleos 27, Athens 114 71, Greece)
Neat Flipsideish zine with a Monster Magnet cover and articles on Lemonheads, Kyuss, Ministry, Blue Jeans, Sound Explosion and the usual Greece-type coverage.

MILKSOP #2, $1, HS-28
(POB 4713, Palm Desert, CA 92261 USA)
Interviews with L.A.'s own Spoon and also the Melvins, Sandy Duncan's Eye, record reviews and much more. Great!

MURTAUGH #9, 3 stmps, HS-32
(137 Emerson Pl., Brooklyn, NY 11205 USA)
Lots to read and look at in this bold little zine: Rod Scurry memorial, riot grrrls, Nixon Flat and reviews/poetry and commentary and also baseball articles. Comes with a free baseball card.

MUTE ON THE FLOOR V3#1, $2.00, S-56-T
(POB 41648, Santa Barbera, CA 93140 USA)
The third issue features Rage Against The Machine, Throwing Muses, Wool, Down By Law and the usual noisy stuff and shit.

NOTHING SACRED #7, $2.50, S-52
(1921 N. Whitley #12, Los Angeles, CA 90068 USA)
Dr. Sosnicki & Co. are back with a cure for the bland zine blues. A little poetry, some funky short stories and insightful interviews with John "Graffitti Man" Trudell, Lisa Suckdog, Bob Z (talkin' fighting the system) and that ever lovin' funboy GG "I am the fucking terminator" Allen. Free sticker, too.

NUCLEAR WINTER #1, $2.50, S-48
(Nick Winter/POB 243, Winnetka, IL 60093 USA)
Xeroxed zine with stuff on the Vindictives, the Undead, Resist, Engage and much more (record and live reviews).

OPTION #49, $3.50, S-148-FŸ2D
(POB 491034, L.A., CA 90049 USA)
Not really a zine anymore but who cares? With a Meat Beat Manifesto cover, the Olympia/D.C. connection, Rap's dead end, Sun Ra, Flipper, Fred Frith, Helios Creed, Chumbawamba, Beat Happening, Rocket From The Crypt and the usual reviews.

PARTICIPATING #189, .50, S-20
(307 South Matlack Street, West Chester, PA 19382)
This was voted the worst and most insecure zine ever and this special issue has no theme and an interview with Naba.

PESKY MEDDLING GIRLS #1, $2, S-14
(12147 Morrison Street, North Hollywood, CA 91607)
This new zine is put out by a cool punk rock chick with great tastes. Has articles on X, Babes In Toyland, Courtney Love, some Riot Grrrl stuff, Exene Cervenka, Eve Libertine and a list of rare records for sale. Well worth the price and fun to boot!

PIRATE CORPS #5, $2.50, S-32-F
(983 S. Bascom Ave, San Jose, CA 95128 USA)
Funny, interesting and well drawn comic by Evan Dorkin (Milk&Cheese, etc). Not only does it have humor, but the mix of musical references, social issues and lots of teen angst make this one of the best comics around.

PITTSBULL #13, ?, HS-45
(HQ/St. Rochuslaan 11 B, 8500 Kortrisk, Germany)
Half-English, half-German interview with the Phantom Surfers,Christ on a Crutch, Jon Spencer Blues Explosion, Crypt Records and lots of other stuff.

POOL DUST #18, $1, L-32-R
(5035 11 Ave., Seattle, WA 98105 USA)
Cool skate oriented zine with lots of photos. This issue has a Supersuckers interview, Dick Charles rock report, reviews, comics and more.

POST CONSUMER WASTE Subzero, ?, M-8
(H.T. Jones/1624 NW 4th Ave #6, Gainesville, FL 32603)
Sex, poetry and drug stuff for insane people.

ROC #11, $10/yr, T-12-M
(320 S. Cadiz St., Jewett, OH 43986 USA)
The name of the mag stands for Rock Out Censorship, and that exactly what this enthusiastic and informative zine tries to do.

RAPID FIRE MAGAZINE #10, $1.50, S-40-T
(Road #2 Box 3370, Bristol, VT 05443 USA)
The tenth issue includes an article on "Womyn in music" and stuff on Velocity Girl, Swirlies, Hover, Spray 9, Joan Osborne and a funny interview with GG Allin. Great stuff!!!

RAW SUBSTANCE #2, $2, S-24
(3149 Caribb Way, Lantana, FL 33462 USA)
First issue, big type, sparse layouts, few photos. But - they deliver a bunch of reviews, and interviews with Consolidated, Blind Melon, Thelonious Monster, Marilyn Manson and School Of Fish.

REAL LIFE IN A BIG CITY #53, FREE, S-56-T
(6520 Selma Avenue, #332, Los Angeles, CA 90028)
Another great issue, this time featuring Ultra Violet Eye on the cover. Also, it's the fifth anniversary issue and lots of wacky show and record reviews to fill up your bong to, with lots of locals cover of gigs and various assorted record reviews and trivia.

REDISTRIBUTION PROJECT #1, $1.50, S-2
(Danny/345 Wesly Road, Science Hill, KY 42553 USA)
Danny's favorite bands get some more press: Pond, Butthole Surfers and Disposable Heroes of Hipocracy.

REVEAL #1, $2, S-36
(508 East Cottage Grove, Apt A, Bloomington, IN 47408)
A brand-spanking new straightedge zine with articles on Shelter, JACKHAMMER, Veganism, homosexuality, Somalia & vegetarianism and much more stuff.

RONDELET #2, .50, HS-20
(59 Brentwood Lane, Fairport, NY 14450 USA)
Christ on the xerox cover and articles on Joey Buttafuoco, Shannon Doherty, safe sex and lots of bizarre drawings and articles.

SCAREBOB MAGAZINE #1, .25, M-12
(POB 425, Newark, DE 19715 USA)
An itsy-bitsy, teenie-weenie zine dedicated to the extermination of Bob Hope's human existence. Ha! Ha! Ha!

SECOND GUESS #6, $2 ppd, HS-52
(POB 9382, Reno, NV 89507 USA)
Includes a trip to an article on Factsheet Five, MDC, Naked Aggression (possibly the best punk band in America), Green Day sells out and much more.

SHORT CUTZ Mar 93, FREE, T-16-T
(1280 Santa Anita Court POB 2057, Woodland, CA 95695 USA)
A journal of developing artists & Alternative music. With a Tragically Hip cover and more articles on Frank Black, Philip Glass, Sacred Reich, etc.

SILVER FROG #2, 1.00, S-26
(660 45th Street, Oakland, CA 94609 USA)
Anti-vivisection zine with articles on animal rights and interviews with Vex, Paste, Sound Action, comix and lots of weird drawings.

SIXTH FORM #1, ?, HS-32
(1219 S. 120th Street, Seattle, WA 98168 USA)
This zine is dedicated to bands from the Seattle area andincludes 66 Saints, Faith and Disease, Masque, Black Atmosphere, Prayers For the Raven, Dionysians, Mary Throwing Stones, Quiverpuss and much much more.

SKY FLYING BY #3, $2, HS-40
(2308 Londonderry Dr., Murfreesboro, TN 37129 USA)
Really fun zine but with an underlying, sharp, punk edge. From Boston and includes an interview with Gravel and a classic record review of Black Flag's "Damaged" album. Lots of acid....

SLINGSHOT #48, ?, T-16-T
(700 Eshlecreature Hall, Berkeley, CA 94720 USA)
Definitely a political zine with Mumia Abu-Jamal, fascism in Europe, revolutionary infrastructure, home birthing, LSD sentencing and alternative press review along with other stuff.

SLUG & LETTUCE #28, SASE, T-8
(POB 2067 Peter Stuy. Stn., New York, NY 10009 USA)
Big zine, small type, equals a lot to read (oh, and there's cool photos too!). Fanzine and music reviews and classifieds dominate with a punk attitude. Totally!

SLUG VOMIT 2, $1ortrade, HS-36
(Eric Kelleir/1617 Coronation Ct., Green Bay, WI 54313)
The "Merry Fucking X-mas" issue with an interview with Dee Dee Ramone and the usual funny stuff.

SLUR V2 #4, Free, S-30-T
(Room 362-21, 10405 Jasper Ave., Edmonton, Alberta, Canada T5J 3S2)
This zine packs a little bit of everything into is neat and tidy pages and gives you more than enough to read. Includes a Kathleen Yearwood interview and stuff on dance blotter, Peter Wintonick, jungle besh, voice industrie and more.

SOCIALIZED HATE 2, ?, T-12-T
(POB 10217, Kansas City, MO 64111 USA)
This is something that one of our "asshole" staffers (who shall remain nameless 'cause he can't take criticism at all) will like - a pro hate and speedmetal zine.

SOMETHING SMELLS #6, $2 ppd, S-20-T
(POB 20161, Barrie, Ontario, Canada L4M 6H2)
Good, informative zine with all the trimmings: scene reports, reviews, letters and spots on Helmet, Superchunk, Sheer Terror and a Hole cover story.

SONIK #3, 75 Francs, S-76-F
(22 Rue Vassecot, 35000 Rennes, France)
A nice French zine put out by a dude who thinks our interviews are "disappointing." Oh, well! This has got Hole, Helmet, Shudder To Think, Sebadoh, Ministry, Love Battery, Big Black and dozens of others. Too bad I can't read French!

SOUND VIEWS #23, $1.50, S-32-T
(96 Henry St. #5W, Brooklyn, NY 11201 USA)
Well put together and and well written, SV covers New York with a good sense of the underground and, um, "alternative" with the world according to Joe Coleman, False Prophets, Alice Donut, Biohazard, Thomas Chapin and many more.

SPAZZ #1, $12 for yr, S-32-T
(POB 754, Reseda, CA 91335 USA)
Debut issue with cartoons, Bottom 12 interview, an article on KPFK's 12 'O clock punk rock and noise program and some music reviews.

SPIN V8, #13, $2.95, O-94-TFŸ2D
(6 West 18th St., 11th Floor, New York, NY 10011 USA)
I swear, if it weren't for Spin I would not know what is happening in THAT world. You know, some of the folks in this rag really think they are the nazz: Lemonheads, Pearl Jam, Soul Asylum, etc.

SPUN #84, 1.00, HS-40
(147 Milk St. #8, Worcester, MA 01581 USA)
Thicker, better and at a different location. Articles on Mighty Mighty Bosstones, Tubal-Cain and Depeche Mode.

ST. LOUIS LOVE SLAVE #3, Free, S-24
(75 Webster Woods, St. Louis, MO 63119 USA)
Lots to read in this wild, collage styled mishmash. Cool.

STAIN #1, $3, S-20
(702 N. 5th St., 1F, Philadelphia, PA 19123)
Awesome zine with Giant Robot (the old late '60's Japanese TV show), WWf Wrestling, naughty stuff, comix, cynical writings and more!!! Grab it!!

STOOL #1, Free, S-48-T
(625 East 4th Street, suite 261, Long Beach, CA 90802)
A very well put together zine with articles on Drive Like Jehu, Drak from Vinyl Solution, Christian Gore, John Yates, Pat from KXLU and lots of cartoons and record reviews.

STREET SOUND #63, $2.95, S-68-Fÿ2D
(174 Spadina #506, Toronto, Ontario, Canada M5T 2C2)
Very well done pro mag covering mostly dance/techno music but other stuff creeps in there. Includes Brand Nubian, Snow, Apache Indian and the Utah Saints.

SUSPECT DEVICE #17, $3, HS-40
("Cambridge" 26 Union Lane, Chesterton Cambridge CB4 1QB, England)
An English zine with lots of collectors info and stuff on CDs, Reverse, Comb, Erase Today, Nux Vomica, Subversives and much, much more.

SYNCARTZ #3, Free, HS-8
(POB 789, Fairview, NJ 07022 USA)
This is a zine about and for the band Lazarus Effect. Whatever...

TMT #6, $1.50, HS-40
(63 Glenbar Rd., Duncraig Wa, Australia 6023)
Cool little zine covers all the bases and has good photos too! Interviews with Samiam, Wat Tyler, Tumbleweed, J Church, White Flag, Affected, Poppin Mommas, Snuff and more.

TEEN LOOCH #5, Mar'93, HL-43
(27 Hill St. Hudson PA 18705)
From PA it's got your reviews, interviews (YoLaTengo, the Boredoms) and points of view (top 10's, brushes with greatness), as well as a funny, bogus letter to Eddie Vedder from Perry Ferrell. But what the hell is a looch?

TERRA X #1, $3.50, S-40-T
(34159 Gem Circle, N. Ridgeville, OH 44039 USA)
This cool new zine does things a little differently - plenty of photos and photos of art, reviews, a big Skinny Puppy "deja-vu" section, plenty of cartoons and band stuff with the Blue Hearts, MC 900 Ft. Jesus, the Leslie Spit Treeo and Carnival Art.

TESTICLE HEAD #1, $2.50, S-32-F
(POB 161076, San Diego, CA 92176 USA)
A really kool and fucked up underground comix with lots of sex and cut up body parts along with mucho blood and chainsaws to boot.

THEE NATIONAL EQUIVOCATOR #1, .50, S-14
(David King/2635 W. Spencer St, Appleton, WI 54914)
Record reviews, show reviews and a real funny cover. Features: Janitor Joe and Iowa Beef Experience.

THWACK! #3, $2 ppd., S-24-T
(1640 W. Grace St., Richmond, VA 23220 USA)
Editor Cynthia Kravetz certainly has her shit together! Great 3rd issue with stuff on Green Day, Buzzhoven, the Holy Rollers and the usual record and zine reviews.

TONGUE OF THE SERPENT #1, $3.00, S-24-T
(P.O. Box 1483, New York, NY 10009 USA)
Poetry, stories, photos, more. Theme: magick and the occult. Official publication of the "Temple of Lilith."

TRASH SUX PILES #1, $2 Airmail, HS-36
(Renato Fuk All/ POB 51465, Raedene/ 2124 Johannesburg, South Africa)
This is mostly an anti-metal zine with lots of articles on going-ons in the South African scene.

TRENCH MOUTH SUPERMODEL #1, $1, S-24
(POB 932, Middle Island, NY 11953 USA)
Another new zine with an interview with the Lunachicks, the Dwarves, Suffocation and Chia Pet plus tons of record reviews.

TRISTERO #1, $1.25&2stp, S-36
(6524 Nordic Drive, Edina, MN 55439 USA)
Another cool zine with Poster Children cover and Janitor Joe, Jeffrey Oxo, Guzzard and lots of reviews.

TRUK PEZ #6, $1.00, S-24-T
(POB 1746, Royal Oak, MI 48068 USA)
Neatly done with good original photos and lottsa reviews. Features with the damage issue: El Smasho!, Shudder To Think, The Goldentones, Shadowy Men On A Shadowy Men On A Shadowy Planet and much more.

TURNING THE TIDE V6 #2, $1.00, T-12-T
(P.O.B. 1990, Burbank, CA 91507 USA)
The L.A. area anti-racism newsletter, lots of contacts, news and events with added newsletter on events to take place in early '93.

TWISTED IMAGE #47, $20/12 ish, S-10-T
(1630 University Ave. #26, Berkeley, CA 94703 USA)
Ace Backword's comix and letters newsletter! Loaded with his trademark comix and funny facts. Amen ta that!

TWISTWORTHY #7, $1.00, HS-36-R
(4030 Cypressdale Dr., Spring, TX 77388 USA)
This zine contains all the standard zine features as well as good original photos, features: EconoChrist, cartoons and lots of zine stuff too.

TWO DOPEY MORONS #1, ?, S-18
(903 St. Paul,#2R, Baltimore, MD 21202)
This is an all-cartoon zine with funny antics and jokes. Amen ta that, baby!

UMLAUT #7, 100 cents, S-16
(3084 22nd Street, San Francisco, CA 94110 USA)
A really fun zine that likes to cover what they like to do in a very un-pretentious way. Interview with the Skipper, Kiss and record reviews.

UNCOMMON DESIRES NEWSLETTER #10, $4, HS-20-t
(POB 2377, New York, NY 10185 USA)
A magazine about girl-love, erotic desires, censorship and the police state. Includes stuff that the Riot Grrrls would hate. Totally un-PC.

UNDER THE FLAG #4, $3, T-8-T
(c/o Delhez 3 rue Ste Veronique, 4000 Liege, Belgium)
A new zine from Belgium with Boris Mikulic, Attrition, Das Ich and more stufff. Not a bad thang to read when you're bored.

UNDER THE VOLCANO #13, $1.00, S-28-TM
(POB 236, Nesconset, NY 11767 USA)
Another good, solid issue. They cover all the standard items in a dense but well organized format. Features include interviews with the High Back Chairs, Bill Leeb, Rocket From The Crypt, Superchunk, record reviews...

VERA KRANT #8, ?, HS-24-Mÿ2D
(Oosterstraat 44, 9711 NV Groningen, Holland)
Not in English, this colorful little zine comes out quite often and covers a broad spectrum of alternative music. This issue includes interviews with Mecca Normal, Monster Magnet, Mono Men and the Antiseen.

VIRAL PRESS #2, $2, S-48-T
(4440 Ambrose Ave #209, Los Angeles, CA 90027)
This is a great zine with a Cows cover and articles on Beat Happening, Spectrum, Wedding Present, Angry Samoans and lots of record reviews. Krk'll love this!

VISION ON #4, $3 ppd, S-36
(27 Springbank Croft, Holmfirth, West Yorks, England HD7 1LW)
Good coverage and good variety, reviews, commentary and interviews with Youth Brigade cover, Screeching Weasel, Leatherface, Rhythm Collision, Face To Face, GG Allin and oh so much more. With tape it's $5 ppd.

VORTEX MAGAZINE #3, .25 & stp, HS-12
(2301 East Glendale Blvd., Valpo, IN 46383 USA)
Poems, a list of favorite movies and Twin Peaks fanatics type zine.

WHAT'S NEXT? #4, $2, S-28
(301 Edgewood Grd. #22, Sarnia, Ont, Canada N7S 4X7)
This Canadian zine has mucho info on Libido Boyz, Smile, Epitaph Records, Helmet, Bad Religion, Ajax Records and many more.

WHITEBREAD #10, $1, S-50-R
(RPO 4601 POB 5063, New Brunswick, NJ 08903 USA)
Lots of cool reading here- plenty of reviews, poetry, commentary and interviews with Seam, Velocity Girl, Sleepyhead, Versus and includes a Gabe Kaplan to hang in your locker in school. Awesome.

WILD RAG #23, $2, S-28-M
(2207 W. Whittier Blvd., Montebello, CA 90640 USA)
Wild Rags, "America's heaviest record store" puts out this newsletter full of metal features and news. Very enthusiastic and independant. Lots of photos, lots of features.

WORDS AND SMILES #1, ?, S-20
(1290 Front Street Suite 109, Binghamton, NY 13901)
A very cool new Riot Grrrl zine with record reviews, zine reviews, commentary, lots of fun stuff and, generally, with agreat attitude. Amen ta that!!!

WRAP UP V#4, #19, Free, S-32-T
(POB 3901, Minneapolis, MN 55403 USA)
This is a "monthly tipsheet for alternative music & entertainment with a Dinosaur Jr. cover story and stuff on Reverend Horton Heat, Suede, Chris Mars, Velocity Girl, Cows, Sugar and more.

YEAR ZERO #1, $2, S-36
(GPO Box 3222 GG, Victoria 3001 Melbourne, Australia)
New zine from Australia with stuff on Peril, GG Allin, Thomas Jefferson Slave Apartments, Mike Rep and the Quotas and general bullshit to make you feel not at home.

YELLO SUBMARINE XXVII, $1.50, HS-24
(422 Linden Place, Elmira, NY 14901 USA)
Ace Backward's own zine has George Washington smoking pot on the cover and lots of informative information liable to make you think for once.

ZAP #61, 4 DM, S-40-T
(Postfach 1007, 6652 Bexbach, Germany)
Well here it is again. Germany's top zine with a Flipside influence apparent. Lots of record reviews with a Jesus Christ cover and lots of German news.

MELVINS

The feel good hit of the year !

" ... and we noted that when they could obtain not a drop more whiskey they would become greatly agitated and would act strangely. They would seem ill at ease and soon would commence to quarrel amoungst themselves. Finally, the most desperate and tortured souls would attempt to find relief for their troubles in the most terrible and frightening way, by drinking large quantites of lighter fluid, gasoline, or cleaning solvents ... oh Lord, these peoples' suffering must be quite ungodly ..."

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CORRESPONDENCE

CHANGING OF THE GUARD

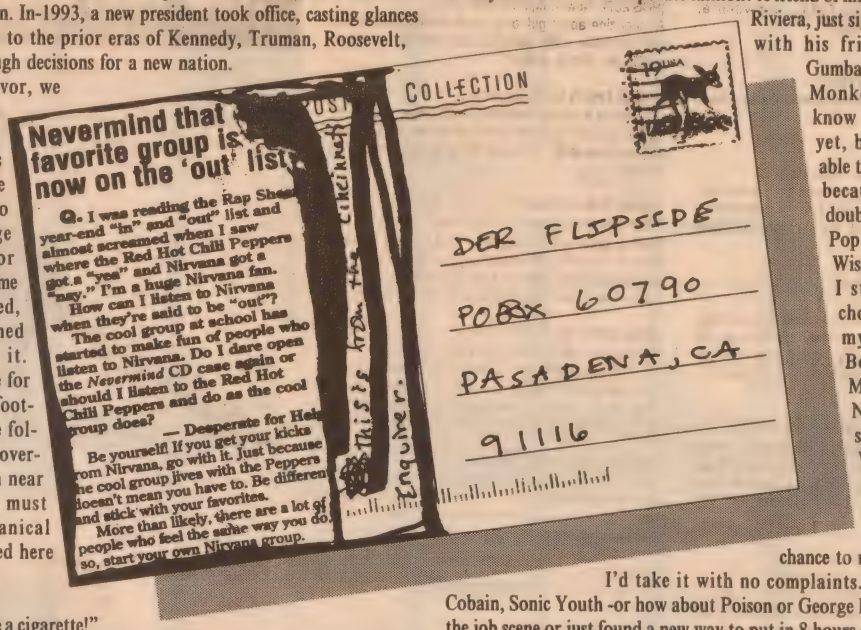
Dear Flipside:

With each new administration, the bureaucrats of Washington, DC must learn new skills of protocol. There are always new customs that aid the career wonk in blending with the new regime, oftentimes best represented by the hors d'oeuvre de rigueur. In recent memory, Jimmy Carter had his peanuts, Ronald Reagan his jelly beans, and George Bush his pork rinds 'n tabasco. Wonks have swallowed each in turn. In-1993, a new president took office, casting glances during the campaign to the prior eras of Kennedy, Truman, Roosevelt, Lincoln—making tough decisions for a new nation.

In choice of party favor, we suggest the Clinton crowd (Boomers that they are) may look as far back as the palate of the first office—no less than George Washington's— for social refreshment. Some say Bill never inhaled, perhaps he got stoned and missed it. Nonetheless, it's time for others to follow his footsteps. We submit the following conversation overheard in a bathroom near the Capitol [if you must know, at the Botanical Gardens] and reported here by a correspondent.

"Hey man, it looks like a cigarette!"
"That's right. Ever smoked one of these?"
"Once, when I had a few beers. I think I can do it again."
"Okay. You take the jay and the lighter."
"Is this right?"
"Sure. It doesn't matter how you hold it."
"Okay... I'm lighting it."
"Good, good. Now breathe it in deep..."
"[coughs] You don't do that with a cigarette do you?"
"No. But that's where this is different. You gotta concentrate the smoke. This stuff's too expensive to build up a buzz slow, like smoking."
"How much is it?"
"Don't worry about it. Government requisition."
"Okay. I'll take another puff... What is that word?"
"Hit."
"Yeah... Was that long enough?"
"Sure, sure. A good start. Maybe you should try counting... to ten, then twenty."
"Twenty!"
"I don't know. You don't pick this up in a day."
"Man, I don't feel anything. Are you sure I'm doing this right...?"
"It takes a while to take effect. The first couple of times, you won't know it... but you'll be stoned."
"If I don't feel it, how can I be stoned? When I'm drunk, I know I'm drunk."
"Look, this isn't booze. It affects you differently. You gotta know the signs."
[Laughs raucously, slapping leg] "Man, I really like you! What signs are you talking about?"
"You talk a lot, laugh a lot."
"[Laughs] I'm not laughing... I tell you, I don't feel anything."
"You will, man, you will."

Sincerely,
Jeff Bagato


Nevermind that
favorite group is
now on the 'out' list.
Q- I was reading the Rap Sheet
year-end "in" and "out" list and
almost screamed when I saw
where the Red Hot Chili Peppers
got a "yea" and Nirvana got a
"nay." I'm a huge Nirvana fan.
How can I listen to Nirvana
when they're said to be "out"?
The cool group at school has
started to make fun of people who
listen to Nirvana. Do I dare open
the Nevermind CD case again or
should I listen to the Red Hot
Chili Peppers and do as the cool
group does?
— Desperate for Help
Be yourself! If you get your kicks
rom Nirvana, go with it. Just because
he cool group jives with the Peppers
loesn't mean you have to. Be differen
nd stick with your favorites.
More than likely, there are a lot of
people who feel the same way you do.
so, start your own Nirvana group.
COLLECTION
DER FLIPSIDE
POBox 60790
PASADENA, CA
91116

NIRVANA WHO?!?

Dear Flipside,

If you want to know how Unrest got signed etc, you can read my interview in MOLE #4, but it has to do with Terry Tolkin, so maybe that's why Mark wouldn't tell you if he knew about Krk's feud with the guy.

You've been getting a lot of letters about Nirvana and I've started writing one myself several times; this will have to be it. A recent letter lambasted Kobain's repulsively arrogant "Incesticide" liner notes... I was taking a shit today and it occurred to me that maybe he's deliberately trying to offend a lot of self-named "punks." Can we admit that we deserve to be insulted? Especially those other letter writers who seem to despise Nirvana and their sudden success just because said writer can no longer derive a feeling of superiority and elitism from listening to a great band that the ignorant masses don't know. Yeah, there are a lot of scene dicks out there who only like what's popular, but each of us has probably been one at one time. You gotta start somewhere.

I don't understand why it's so wrong to sign to a major. Are you less a "Tool of the man" if you work for him at $4 an hour in a record store or waiting tables than if you make a salary, earn royalties and get decent distribution for your records? Maybe it's better to keep the money in the independent cycle? As if they aren't run in a corporate fashion? A friend of mine from work, Malcolm Riviera, just signed to Sony/Columbia with his friend Don Fleming's Gumball. They were in Velvet Monkeys together. Don't know if Malcolm's a "tool" yet, but I do know he was able to quit his 9-5 office job because of the contract. I doubt if Homestead or Sub Pop could offer that much. Wish I had the luxury, but I still don't know any chords when I play with my bands, Also Boszormenyi, Infant Mort, or McCool's Navy. Rolling Stones signed for 40 million? Well, I'd fucking sign for 40 bucks. I make music and do a fanzine for fun, but if I had a chance to make a living doing it, I'd take it with no complaints. I wonder if Rollins, Cobain, Sonic Youth -or how about Poison or George Michael—have escaped the job scene or just found a new way to put in 8 hours of confinement? I'll bet they have more fun and live a more radical lifestyle than most so-called punks will ever know. I just got "in trouble" at work because some moax songbird —a fellow employee— thought napping meant I wasn't putting on a good face for my work unit. What price integrity? Punk Rock is dead? Long live Terminal Improv.

I've never seen the Rollins Gap ads, but it sounds to me like they're trying to buy a share of credibility with a cynical young generation. It's not much different than Levi's saying "It's got to be real." We will not be fooled. I've been reading a book called "Generations" by William Strauss and Neil Howe, and if you were born between 1961 and 1981 you're part of a "Reactive" generational cycle that in the past has included the Salem witches, pirates- Captain Kidd, Emily Dickinson, George Washington, Mark Twain, the San Francisco 49ers (gold diggers), Carnegie and Mellon, the Lost Generation, Hemingway, Fitzgerald, Henry Miller, Sherwood Anderson. That we're wary of each other and of being taken is not unusual;we're ironic and agree with our parents and the Baby Boomers that we suck: that we're disappointments, somehow morally deficient. Supposedly, we're due for a crisis (like WWI—note the unrest in Serbia/Bosnia as parallel to the start of that war) or an economic crisis, like most of us with our shitty jobs and crummy job prospects and looming Boomer deficit of the 80s. Then there will be a roar, like the Roaring 20s; note the Year that Punk Broke and the Rave scene as two likely directions. Kobain and our reactions to him fit in with this scenario, and it ain't over 'til it's over. We've all got a lot more in common than we think. The scene's assholes probably just don't want to be ripped off by a bunch of fakers any more than you do. We all know "grunge" is horseshit—an overblown attempt to pigeonhole the scene by looking at a small part of it, but we all know better. The Boomer marketing execs think we'll be taken in by arrogant, airheaded "generational markers" like they were (remember the 70s?). Grunge is ours, but the labelling and the marketing isn't—it's a Boomer scam. Our Young Republican buddies are just as skeptical, aimless and savvy as we are. I don't think any of us really believe in anything but that will get us through the day. That's why I'd call ours the Nihil Generation (although I don't believe that either). Our responses are born of a world that never cared too much about us anyway, except for our money. You've been a great audience, thank you so much.

Anyway, if you don't like what they majors stand for, don't buy their records—steal 'em. Expand your consumer horizons.

If you see Big Brother on the road, kill him.

Jeff Bagato

Mole Magazine, P.O. Box 5033, Herndon VA 22070

(Well, everyone has said it, but what to do? The Nirvana letters... It's like this, we try to make this letters section a REAL cross section of the type of mail that we get. Of course we can't print everything, but when we constantly get a bunch of Nirvana or GG Allin letters, well, we just gotta slip a few in here. It seems to be a tired subject, but it does slowly evolve, and it's pretty obvious that people do indeed want to still talk about it. - Al)

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MATADOR

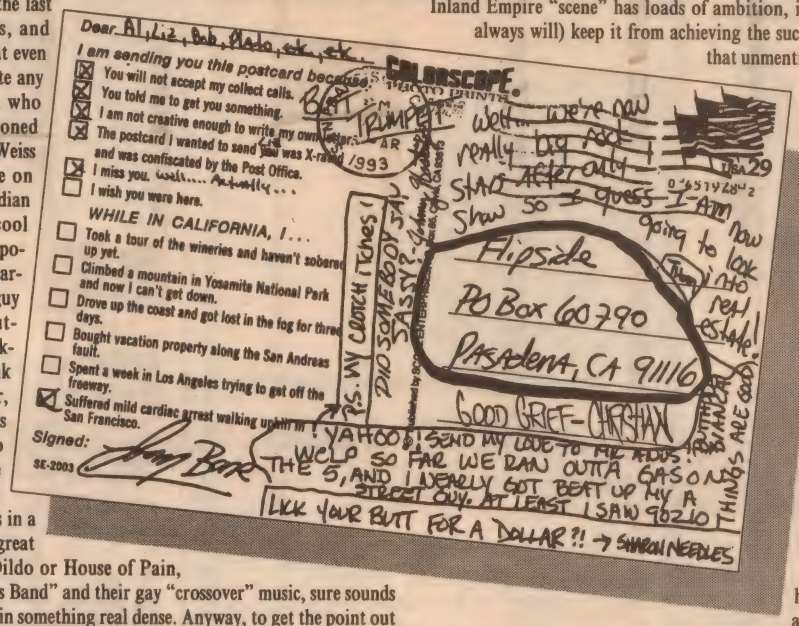
GAP MTV SOA GAY MAD

Dear Flipside:

In response to your "1992 Reader's Poll" results (#82, Jan/Feb) there are a few things that need to be set straight. First off, Mike Watt is a great bassist and all around good guy. That is pretty much a given, but where do Flipside readers get off voting Flea in at all. He is talented, but look at that stupid band he's in. They're a bunch of fucking idiots who love attention. What has that band done for music in the last few years, play with the B-52's? Yes, and exploit the hell out of the very scene that even made them and, of course, never promote any other "cool" band but Pearl Banana, who sucks even more than the above mentioned "band". Secondly, I'll agree that Rob Weiss may be good, I think I saw him once on eMpTy V with good ol' part time comedian Henry Rollins himself hosting some cool MTV punk show. Henry Rollins is a corporate geek, how can anybody take this character seriously. Give us all a break, the guy doesn't give a shit about anything but-things that screw with your head and making money. He thinks he's like the punk rock savior. It's obvious— Lollapaloser, M uscle, T its, and V ideo, the Gap, his gay books, and steroids. It all adds up to someone we all want to see play with the Yeastie Boys and that stupid rap band that was booed off the stage three nights in a row the last time the RAMONES (still a great band) played Hollywood —Cypress Dildo or House of Pain, whoever they were. Listen to the "Rollins Band" and their gay "crossover" music, sure sounds a lot like Black Flag to me with my head in something real dense. Anyway, to get the point out of this babbling, there is a great, young bassist right there in L.A. that definitely needs to be noticed, who plays sort of like that guy in the RHCP, but he plays real, non-superficial music, Ed Urlik of Hollywood's own CHEMICAL PEOPLE. This guy's young, talented, and definitely tight. Just because he doesn't play in some high profile funk band like that gay band from Northern Ca., names excluded, but I think they start with a P and end with an S and are really, really annoying (I know they never played at Gilman), Urlik gets shafted. It's sad, not that the poll really matters. Anyway, I enjoy reading Flipside, for it is very educational. It was also good to see the SAMI-AM interview.

R. J. Moore
San Diego, CA

P.S. this letter was not intended to get anyone in trouble or hurt Rollin's record sales.


Dear Al, Liz, Bob, Plato, etc., etc.
I am sending you this postcard because:
You will not accept my collect calls.
You told me to get you something.
I am not creative enough to write my own letters.
The postcard I wanted to send you was X-rated and was confiscated by the Post Office.
I miss you. Well..... Actually...
I wish you were here.
WHILE IN CALIFORNIA, I...
Took a tour of the wineries and haven't sobered up yet.
Climbed a mountain in Yosemite National Park and now I can't get down.
Drove up the coast and got lost in the fog for three days.
Bought vacation property along the San Andreas fault.
Spent a week in Los Angeles trying to get off the freeway.
Suffered mild cardiac arrest walking uphill in San Francisco.
Signed:
SE-2003
COLORSCOPE
TRUMPET
1993
Flipside
PO Box 60790
PASADENA, CA 91116
GOOD GRIEF-CHRISTIAN
P.S. MY CRITICAL FACULTIES ARE GOOD!
DID SOMEBODY SAY SASSY?
YAHOO! I SEND MY LOVE TO MR ADDIS: WELP SO FAR WE RAN OUTTA GAS ON THE 5, AND I NEARLY GOT BEAT UP IN A STREET GUY. AT LEAST I SAW 90210
LICK YOUR BUTT FOR A DOLLAR?! → SHARON NEEDLES

TAKE THE METAL HEAD TO PRISON

Slamin' Salutations;

KnowhatImean? I guess you have noticed the unusual stamp and either you are reading or trying to figure out why a CONVICT has written to your Fanzine.

Hey! We cons are people too... and shit... we even play music in these places,and even Thrash! Look, there's a whole group of us guys out here that listen plenty to the Slamin' stuff that is coming off the west... and let me tell ya, the stuff is raw, Gents! We do have our moments out here with bands such as; Prong/ Danger Danger/ Warrior Soul/ 24-7 Spyz/ Scatterbrain.... Hey the list goes on forever, K? The point is that "we" dig the sound going on out there... and to have some contact with the good people of Cali.

So look, not all us guys are as bad as the wonderful media makes out for us to be... Hell, some of us are educated enough to play Megadeth... so how's that? Honestly, mistakes do happen and even the most talented musician can screw up and do the wrong thing for the wrong reason.... So, a.... tell the guys and gals of Cali that the dudes of the east are lookin; Correspond! Hey.... I gotta say, any land or nation can bust out metal, but the good old U.S of A is #1 in the book (alright, one good Brazilian). So, if you people aren't too scared of "us" ,then have my article printed and lets see how well the east meets west thing works... Waiting!

Metal up your ass!
Thomas John Michel Alexander #172186
901 Corrections Way, Jarratt, VA 23870-9614

SPANKING THE MONKEY

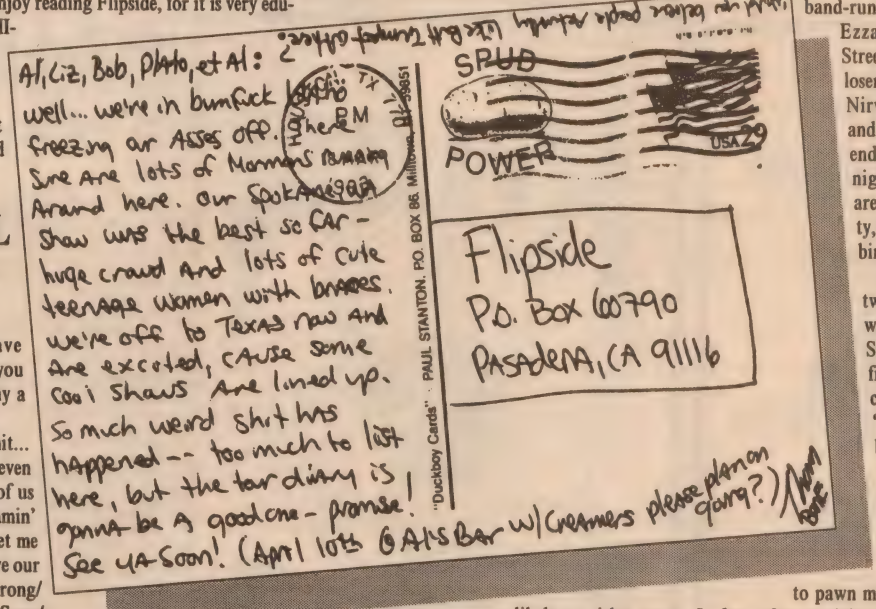
Dear Flipside,

I'm writing to you from the musical-cesspool known as the Inland Empire. Consisting of Riverside, Corona, San Bernardino, Redlands, and so forth, the IE scene has been hailed by some as "the next big thing", or "a hotbed of talent". These same people decry the LA scene as "glam-cockrock-garbage". I would like to alert the faithful readers of this zine that while the Inland Empire "scene" has loads of ambition, it's negative intentions have (and probably always will) keep it from achieving the success of other areas (San Francisco, NY, and that unmentionable place in Washington).

The hip club that everyone wants to play is Spanky's Cafe in Riverside. Having done many, many gigs over the last five years I think I definitely speak from experience when I say it is **the worst club in California!** The owner, Ezzat, is nothing more than a glorified pimp—taking money hand over fist from the bands and in return treating them like second-class citizens or unworthy pieces of dung. Most of them can't wait to come back for more!

He is a greedy, self-serving schmuck, and while I believe Capitalism is the way to go, his aims are almost evil. His ultimate goal is to monopolize the **entire** Inland Empire scene, and has taken steps against other clubs (Attitudes, Cheap Guy, RnR Ranch, etc.) to see that their shows are disrupted or cancelled.

Every "big" show he has ever promoted has been a catastrophe for both the audience and artists involved; be it through crap sound, overbooking, overpricing, or careless planning. Just ask around. The only people singing his praises are the ones working for his "record label" and trying to promote their own bands. The two worst groups I have ever seen in my life play for Ezzat on a regular basis (one has even released an album, which, thankfully has been given albeit honest, but totally negative reviews.)


Al, Liz, Bob, Plato, et Al:
well... we're in bumfuck
freezing our Asses off.
Are lots of Mormons
Around here. our
Shaw was the best so far -
huge crowd And lots of cute
teenage women with braces.
we're off to Texas now and
are excited, cause some
cool Shows Are lined up.
So much weird shit has
happened -- too much to list
here, but the tour diary is
gonna be a good one - promise!
See ya Soon! (April 10th @ Al's Bar w/ Creamers please plan on going?)
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"Duckboy Cards" PAUL STANTON. P.O. BOX 86. Millbrae, CA 94030

The "local talent" spoken so highly of in band-run magazines like Factor X (which Ezzat used to publish), and Mean Street, is just a bunch of unimaginative losers who watch far too much MTV. Nirvana, Mudhoney, Operation Ivy, and Black Flag are being plagiarized endlessly every Friday and Saturday night in lovely Riverside. Not only are they without regard to originality, but they are generally a backstabbing lot as well!

By now I might sound like one of two people: a disgruntled musician who can't seem to get a gig with Sinbad (Ezzat's company~-what a fitting moniker), or a failed musician who, after playing a 10 band "I hate society" punk fest, was booed off stage for not being "angry" enough. My hair being either a bit too short, or a bit too long for the "more-alternative-than-thou-society". A bitter soul, feeling rejected and looking to pawn my half-stack for a tool-rack. Not likely on either count. In fact, after receiving an excellent response playing at Spanky's (which is roughly the size of a box of Wheaties, with similar acoustics), I vowed to bring our following somewhere else.

Anyone with ears deserves better.
Liam Mullen

WHO WORE THE DRESS FIRST?

Dear Flipside,

I'm writing cause lately I've noticed that Babes in Toyland seem a little insecure about their style, both musical and visual. Some of their comments in that last interview (F.S. #83) made me at first sad then kinda mad. The stuff they said about MTV is right on, but Kat seems a little too concerned that people are copying her. Saying things like I had to cut up a dress because other people (I assume in bands) imitate her, or that she can't use her "curly Q" writing style anymore for the same reason made me realize she must be insecure. If it was natural

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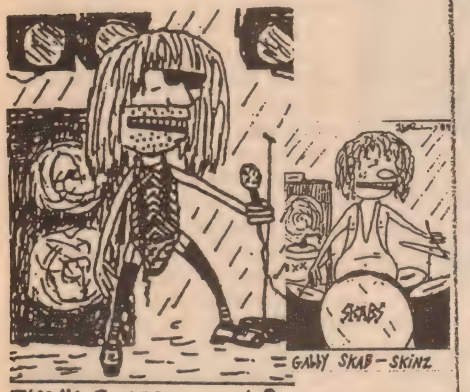

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UR2-jack 'o fire bring me the head of john spencer ep

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UR1

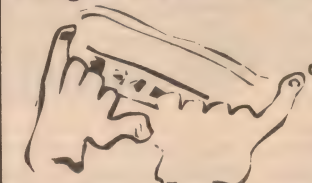
johnboy calYx

layered-it sounds like three guitars. The bass heavy rythm grinds along, stops, sputters, starts again, like a chrome machine with precision timed parts. The guitars' blanket of sound encompasses the dangerous and restless rythms and the sparse vocals are angry shouts

UR2

jack 'o fire

bring me the head of john spencer



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THE SMUGGLERS
IN THE HALL OF FAME TREK

MAY
Mon. 24, live on "Music To Spazz By", WFMU, Orange, NJ
Tues. 25, Continental Divide, New York, w/1313 Mockingbird Lane
Weds.-Thurs. 26-27, Bogie's, Albany, NY, w/1313 Mockingbird Lane, cub
Fri. 28, Poco Loco Lounge, New Haven, CT, w/Chopper, cub
Sat. 29, Maxwell's, Hoboken, NJ
Sun. 30, Brownie's, New York, w/Sea Monkeys
Mon. 31, Mountain Lodge #6, Washington, DC

JUNE
Tues. 1, Chapel Hill, NC (venue TBA)
Weds. 2, Shoebox, Athens, GA, w/Man Or Astro Man?
Thurs. 3, Tip Top Cafe, Huntsville, AL, w/Man Or Astro Man?
Fri. 4, Chukker, Tuscaloosa, AL, w/Man Or Astro Man?
Sat. 5, Atlanta, (venue TBA)
Mon. 7, Fuzzgun, Beaumont, TX
Tues. 8, Lubbock Roller Rink, Lubbock, TX, w/Nose Gremlins
Weds. 9, Club Congress, Tucson
Thurs. 10, Bogart's, Long Beach, w/Les Thugs
Fri. 11, the Casbah, San Diego, w/Les Thugs
Sat. 12, Jabberjaw, Los Angeles, w/Les Thugs
Sun. 13, Disneyland!
Mon. 14, San Francisco (venue TBA)
Tues. 15, Sacramento (venue TBA)
Thurs. 17, John Henry's, Eugene, OR, w/Bum, Red Aunts
Fri. 18, La Luna, Portland, OR, w/Gas Huffer, Bum, Red Aunts
Sat. 19, Crocodile Cafe, Seattle, w/Gas Huffer, Bum, Red Aunts

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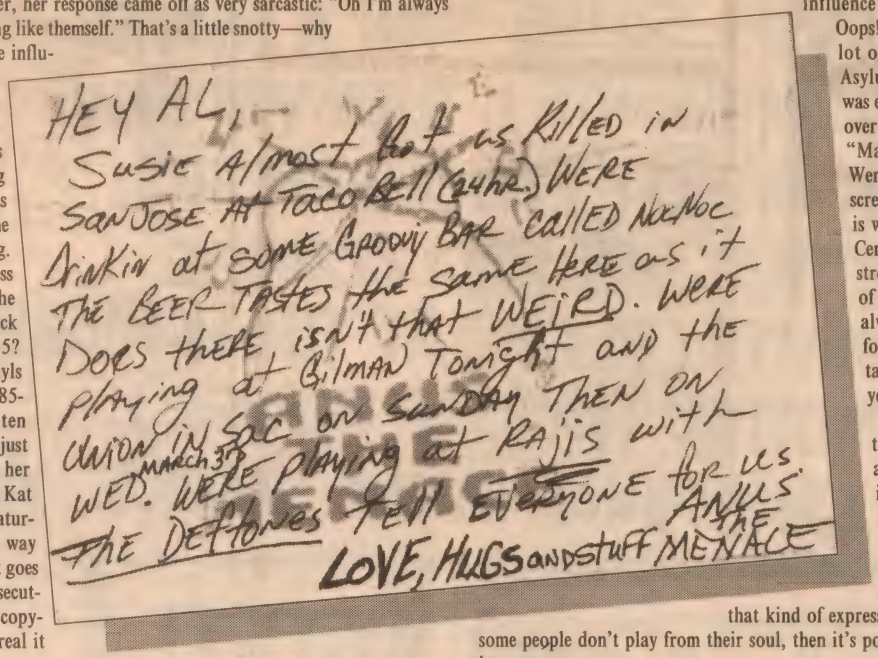
and from the heart she wouldn't care if some young girls who are out there trying to discover who they are might feel some sort of affinity with her. Most likely, if they are merely imitating her they'll grow out of it and be better for having been exposed to whatever it was about Kat or Babes in Toyland that helped them to grow. When Bob Cantu asked Kat if she was flattered by people who try to sing like her, her response came off as very sarcastic: "Oh I'm always impressed by anyone who can't sing like themself." That's a little snotty—why should it bother her if people are influenced by her? If she is the first to sing in her style, if she coined her look why should it matter? She should be flattered—it means that what she does is resonating with a lot of people. However as for her look and writing style, she herself could be accused of copying. Exene Cervenka wore a black dress with white collar and cuffs on the back cover of "Under the Big Black Sun." Wasn't that 1984 or '85? Christina Amphlett of the Divinyls used the little girl look back in 1985-'86. Exene also made handwritten lyric sheets with illustrations for just about every X album as well as her solo records. Look I'm not saying Kat is not original—maybe it is her natural instinct to dress and write the way she does, but she isn't the first—it goes both ways. She shouldn't feel persecuted that all these little girls are "copying" her. Be secure—if you are real it shouldn't matter.


HEY AL,
Susie A/most Got us Killed in
SanJose At Taco Bell (24hr.) WERE
Drinkin at Some Groovy Bar called NecNoc
THE BEER TASTES the same Here as it
DOES there, isn't that WEIRD. WERE
playing at Bilman Tonight and the
March 31st
WED. WERE playing at RAJIS with
THE Deftones Tell Everyone for us.
LOVE, HUGS and STUFF MENACE

The complaints that Babes in Toyland expressed about having all women bands open for them in every city was a little disconcerting too. I understand that it is frustrating to have incompetent bands play on your- bill but was it definitely because they were women bands? I'm not saying that all female bands should play only with other female bands, but sometimes I wonder if more established bands like Babes in Toyland or the Lunachicks are a little too defensive about being women in the industry or whatever and take it out on up and coming women bands? I mention the Lunachicks because my band was asked to open for them in Boston by the booker for a local club, but when the Lunachicks management found out we were girls, they said that the Lunachicks have a policy that they do not play with women bands. OK, whatever. Well, because of that the bill was not as strong as it could have been. The opening bands were male but their sound was somewhat too light—or artsy for the headlining Lunachicks. That show would not have been the first show my band has played, we normally headline in Boston and have played in New York and D.C. We couldn't get that show because we are women—it's so weird. It shouldn't matter our styles are different enough but compatible enough MUSICALLY that that show would have been really rocking. However...

So Babes in Toyland should have set up a policy if that's the way they wanted their tour to be- "We won't play with other women," whatever, be that way. I think its kind of lame though because there was a time when they were just starting out and other bands let them play with them even if it was their first or second show. I guess Babes in Toyland have been playing so long that they forget the days when you are just starting out and you need a break once in a while. Sure, some girl bands are a fad, just jumping on a media bandwagon, but some are in it for the long haul—some are doing music because it's the only thing in their lives that means anything—gives them the will to live to keep going. Being in a band is fucking hard work—its not all fun and if a band is gonna stick it out and get anywhere its cause they LOVE music, playing and writing songs. It's not about some media image—it's cool to be a girl with a guitar. There's more to it than that so a lot of these fad bands will disappear, but if bands (who might happen to be women) can't get a break how will they get a chance to prove their staying power.

Sure, I like Babes in Toyland, Hole and some of the newer "female" bands that have started the whole onslaught, but I've been doing music before I heard of them. I'm 26 and have been in projects on and off since I was sixteen and I've played with guys in bands before. My band now consists of women, but its because they are my friends—I enjoy their company and we work well together as a creative unit, not because its so "in" to be an all girl band. I do music because its the only thing I feel any passion for. I would cite not Babes in Toyland as a major influence (although I do wear a dress on stage Oops! And sometimes I scream—sing) but a lot of male musicians (Oops again?!) Soul Asylum made me want to play guitar, that was eight years ago. They have changed some over the years but if you love guitar listen to "Made To Be Broken" and "While You Were Out." If people ask where I learned to scream, early Soul Asylum, not Kat Bjelland is what I say. As far as women go, Exene Cervenka made an impression on me for her strong personality, lyrics and style. Larissa of the Laughing Hyenas IS guitar and I'll always have an appreciation of Joan Jett for dedicating her whole life to music—talk about staying power and music being your life!

I just think that Babes in Toyland are to concerned with people copying them and they should distinguish between influence and rip off. I couldn't copy any one in terms of music & lyrics because its too close to my heart too close to my soul, it's ME and anyone who makes music their life should understand that that kind of expression is a fucking honest thing—maybe some people don't play from their soul, then it's possible to be a copy Kat but I wouldn't know.

Denise (from Cheesecake)
Boston, MA.

PS: Hi Lia Gresham!
Also I wanna say that Cheesecake is not a Riot Grrl band—we don't know enough about it to speak on it. We played their convention last summer and all the women there were great and supportive—we'd do it again! We wish them good luck but to all you who are somehow getting my phone number and address I really don't feel comfortablespeaking on it —thanks.

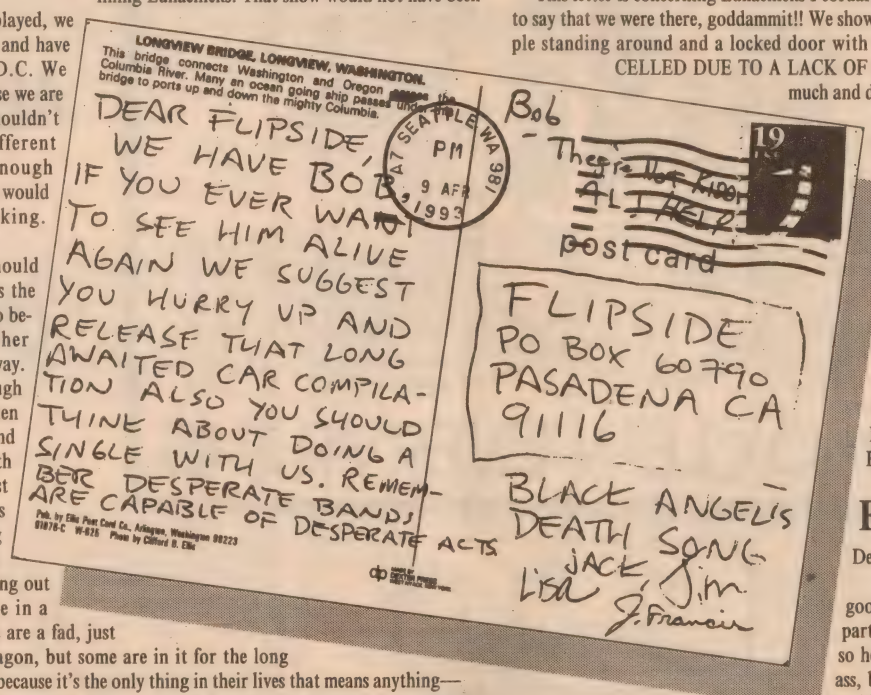
'CHICKS NO DICKS AT JABBERJAW NIX

Dear Everybody,

This letter is concerning Lunachicks February 28th show at Jabberjaw. We would just like to say that we were there, goddammit!! We showed up at the club only to find a bunch of people standing around and a locked door with a sign on it that read: LUNACHIX CANCELLED DUE TO A LACK OF BEER. THANX GALS. Well, fuck you very much and don't book bands whose names you can't spell! After a few minutes of standing around, some people told us that someone from the club was there when we pulled up, but as soon as he figured out who we were he drove off. We were looking forward to playing, because we had a great time in L.A. Thanks to everybody at our other shows. We don't know why the show was cancelled, but it wasn't because we wanted beer! Please!

All our love,
Lunachicks

P.S. We have a new album- "Binge and Purge", Safehouse Records/distributed through Caroline.



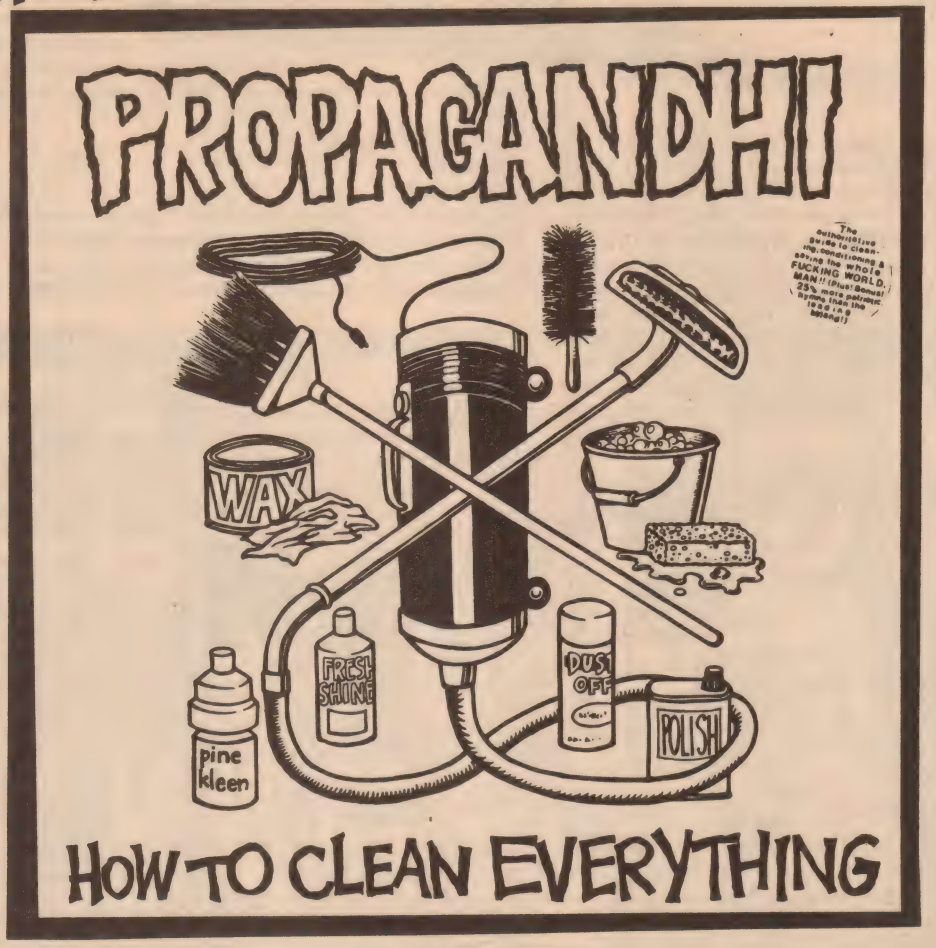
ENUFF OF DA MUFF!

Dearest Al,

While normally I would have nothing but good things to say about your magazine, I have a particular axe to grind with you folks right now, so here goes: If I read one more goddamn pansy-ass, bullshittin', son-of-a-bitchin', namedroppin', ass kissin' Muffs reference in your pages I am personally gonna fly out to L.A. and regurgitate all over you, them, and their wannabe rock star pretensions. Your latest issue (#82) had no less than three (supposedly) spontaneous, unsolicited and unprovoked Muffs references. Maybe you should change your name to "Muffside", since I can't pick up an issue without hearing for the umpteenth time just how great, wonderful, fun, sexy, etc., ad nauseam, this band is. Damn, man! Aren't there any other fuckin' bands to talk about out there in California? I could name

LAST WINTER IN WINNIPEG IT WAS 5 DEGREES. SO WE SAW A MOVIE (THE COMMITMENTS), THEN WE SAW A PUNK BAND (PROPAGANDHI). AFTER THAT WE HAD COFFEE AND DONUTS (PLAIN) AT TIM HORTONS (DECAPITATED HOCKEY PLAYER). THOSE CANADIANS SURE SMOKE A LOT.

NEW FULL LENGTH ALBUM



OUT NOW ON

FAT

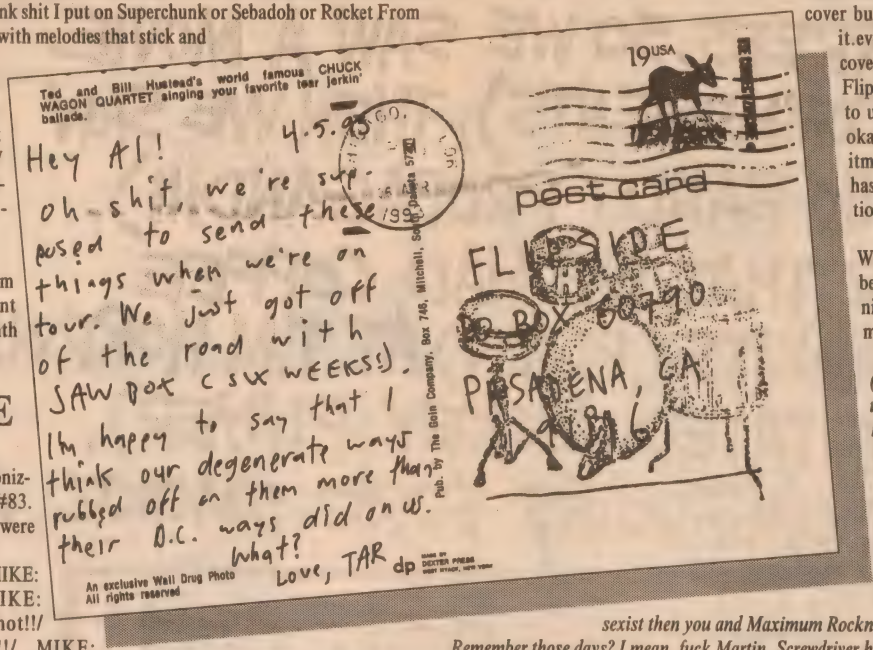
WRECK CHORDS

ten Austin bands off the top of my head (Ed Hall, Moist Fist, Crust, Cherubs, Lather, Myra Manes, Noodle, Pork, Wet, and ST-37, for example) that blow the shit out of the Muffs, so basically what I'm sayin' is what's the deal? I mean the Pandoras were third generation garage rock retreads to begin with, so what's that make the Muffs, fifth or sixth generation retreads? If I wanna hear rockin' power-pop-punk shit I put on Superchunk or Sebadoh or Rocket From The Crypt, y'know, something good, with melodies that stick and lyrics that don't sound...well, stupid.

Honestly, I don't begrudge the Muffs their success, I'm sure they're great folks who work really hard at what they do, but ferchrissakes, HOW MUCH LONGER MUST WE READERS WITHSTAND THIS RIDICULOUS HYPE?

Sincerely, Lance Snacks

P.S. Even if I wanted to sire Kim Shattuck's child, I still wouldn't want to read about her band for the zillionth time... enough is enough, ok?


Ted and Bill Hustead's world famous CHUCK WAGON QUARTET singing your favorite tear jerkin' ballads.
Hey Al! 4.5.93
oh-shit, we're supposed to send these things when we're on tour. We just got off of the road with SAW BOX (SIX WEEKS!). Im happy to say that I think our degenerate ways rubbed off on them more than their D.C. ways did on us. What?
Love, TAR dp
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PASADENA, CA
91116

TAKES THE CAKE

Flipside;

I have never read anything as patronizing as the Shonen Knife interview in #83. Who did those two idiots think they were talking to, five-year-old girls?

Excerpts: CAKE: That's great!/ MIKE: Ooooh, cool!/ CAKE: Wow!/ MIKE: That's great!/ CAKE: Oh, that's hot!!/ MIKE: Wow!/ CAKE: Wow!!/ MIKE: Amazing...yeah!/ MIKE: Yeah, that'd be great!

Send those fools off to "Sassy"!

Unsigned, New Jersey

(Gee, Unsigned from New Jersey, I wonder who you really could be? Maybe I should reveal the truth about the interview with the Knife and tell the world that the band wasn't actually interviewed by us but by Thurston and an unnamed member of a real popular band. Fuck off, you piece of excrement! Wow! That's amazing! - CAKE)

RAP'S NOT CRAP

Al,

Haven't talk to you in a long time but just thought I write a quick hello and comment on two things in issue #83.

1) I completely agree with your response to Saman's letter. You summed up everything perfectly.

2)I think the reprinting of the A.S. Ross article just shows how an underground magazine can easily forget about it's political roots just like a band can forget about their musical roots. I doubt you would ever reprint a mainstream article that criticizes punk because you'd know that 99.9% of the time that article will be factually wrong and the person writing the article usually has no involvement with the music or politics of the community. All of us have seen that countless times so why go to the San Francisco Examiner for a criticism of hip hop? What about the hundreds of independent hip hop fanzines that talk about the same issues that Ross brought up and have a lot better understanding of these issues than a reactionary asshole like Ross? Like most journalist, Ross throws "facts" out of context and never goes straight to the source of any of his quotes... he just reprints what other mainstream publications have printed about the subject. Not a very respectable way to write because it leaves a lot of room for generalizations and serious fuck ups. All of this is encouraged when magazines like Flipside swallow every word and give valuable space to support such motivations. I can't figure out your motivations behind printing the article and to included your own (or Gary's) editorializing (photo captions) that blindly support the articles content.

Why is that in the early 80's Flipside interviewed great punk bands like MDC who spoke about sincerely hating the cops but in the early 90's give support who criticizes Ice Cube and Paris for doing the same? Does speaking out against police brutality only matter when punks get beat up? In 1983 when punks were getting fucked by the police on a regular basis Gary wrote an article in Flipside (#38) about police brutality that contained good contacts and information. Now, when rappers talk about it, Gary looks to the S.F. Examiner for his political insight and considers their view on radical hip hop to be good educational material. Are Gary and Flipside that out of it?

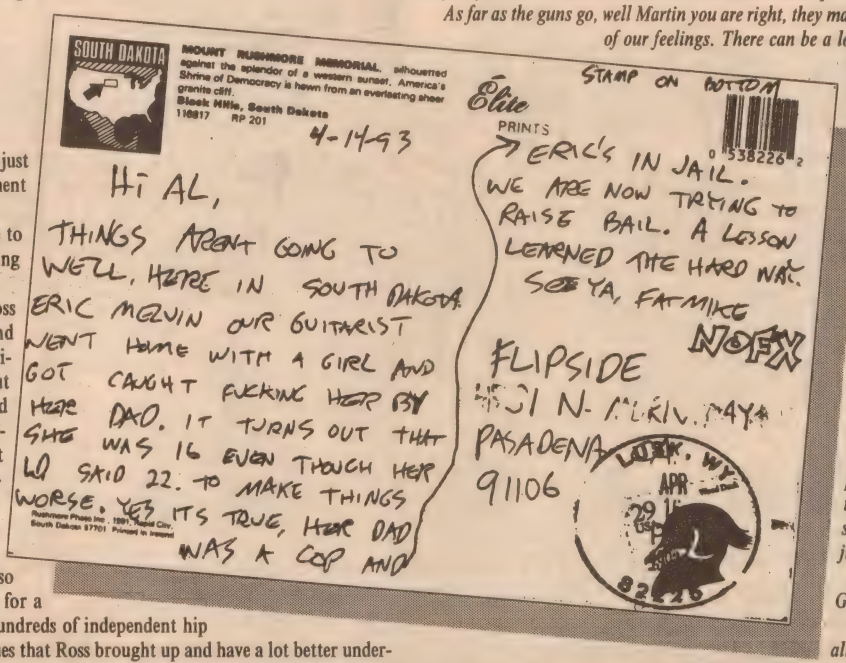
Why do you make such a big deal about the two guys with guns on stage with Ice Cube? The band Possum Dixon have several guns on their cover but receive no stupid comments about it.even though it's pictured on the back cover of the same issue or because it's on Flipside's label? Is it wrong for Ice Cube to use guns for a graphic image but it's okay for a band like Possum Dixon? Is itmore threatening to you when Ice Cube has a gun? Because he's too confrontational, black or both?

Something is fucked up at Flipside. Why is it important to you to do your best to fairly portray the punk community yet so easily slag off the rap community?

Take care, Martin Sprouse

(Martin, Something is indeed fucked up! Since when are you so lenient to major label, sexist, racist, homophobic bands? Have you forgotten your "underground political roots"? It wasn't that long ago that a "punk" band could be a generally good, following the punk party line type of band but if one lyric was thought of as slightly racist, or one record cover was slightly sexist then you and Maximum Rocknroll would banish them from the scene! Remember those days? I mean, fuck Martin, Screwdriver hated the police too, but look at all their other fucked up views. That's what the article was pointing out. I don't really give a fuck about "hundreds of independent hip hop fanzines" (like you do, right?) to get any facts about anything. I have been to the hip hop shows, I have heard the records and the jest of what Ross was pointing out is true! I don't know why you are buckling under and turning a blind eye to a lot of crap that could OTHERWISE make that scene a much better place (Remember the article is about "Gangsta Rap"). Criticism where criticism was due was always strong point of the punk scene, so why do you turn the other cheek when it comes to bad rap?

As far as the guns go, well Martin you are right, they make a good bold graphic - an abstraction of our feelings. There can be a lot of different things read into it. Who was it that said "A cigar is sometimes just a cigar"? Sometimes it is just a gun graphic, sometime it goes deeper. In the case of Possum Dixon, if you listen to the record you can see how that kinda goes a long with the song "Nerves" and if you dared venture to an Ice Cube concert, you would see that the guns are indeed threatening - threatening (well, more like sickening) in the sense that they are used to symbolize macho oppression and an otherwise bully boy "gangsta" mentality. And I guess that is just fine with you. Bull-fucking-shit Martin. Who needs that? You thought it was pretty fucking stupid when Sick Of It All got macho with their guitars at that infamous Gilman show, right? But usually, a guitar is just a guitar. - Al


SOUTH DAKOTA
MOUNT RUSHMORE MEMORIAL silhouetted against the splendor of a western sunset. America's Shrine of Democracy is hewn from an everlasting sheer granite cliff.
Black Hills, South Dakota
110817 RP 201
4-14-93
STAMP ON BOTTOM
Elite PRINTS
0 538226 2
Hi AL,
THINGS AREN'T GOING TO WELL, HERE IN SOUTH DAKOTA. ERIC MELVIN OUR GUITARIST WENT HOME WITH A GIRL AND GOT CAUGHT FUCKING HER BY HER DAD. IT TURNS OUT THAT SHE WAS 16 EVEN THOUGH HER LO SAID 22. TO MAKE THINGS WORSE, YES ITS TRUE, HER DAD WAS A COP AND
ERIC'S IN JAIL. WE ARE NOW TRYING TO RAISE BAIL. A LESSON LEARNED THE HARD WAY. SEE YA, FAT MIKE
NOFX
FLIPSIDE
PASADENA
91106
APR
Rushmore Photo Inc., 1991, Rapid City, South Dakota 57701 Printed in Ireland

Gary's response to everyone:

Whoa now, calm down here! Can't we all just get along? First of all: the reason we (I) wanted to use the AS Ross article was that I had been thinking about writing something along the same lines and hey, this guy, who's a pro and gets paid for it, did it for me, and a lot better than I could have. God knows it's not politically correct to accuse blacks of racism or to compare "gangsta rap" (as opposed to yer garden variety hip hop, let's be clear about what we're discussing here) with nazi skinhead hardcore but hey, we don't give a flying fuck. We're rebels. We're nonconformist. We hate hypocrisy. It's real so deal with it.

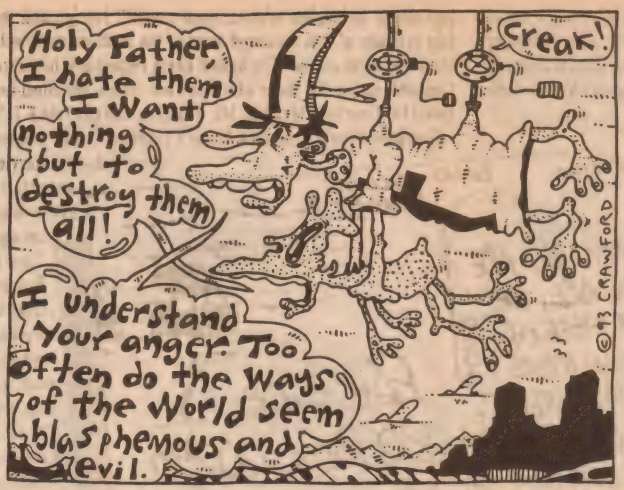
Also, I think Ross stays very tightly in context and defines his sources pretty well. All in all his piece is very well researched, and he puts it together in a way that seems verylogical to me, from my knowledge of these issues. And from what I've read of his work, as well as from speaking with him, I don't find him a reactionary asshole. Maybe he's read Ayn Rand at some point, but he seems mainly concerned about attacking hypocrisy, illogic, and myths. He'd probably do a good job on Rush Limbaugh too, in fact I must suggest that to him.

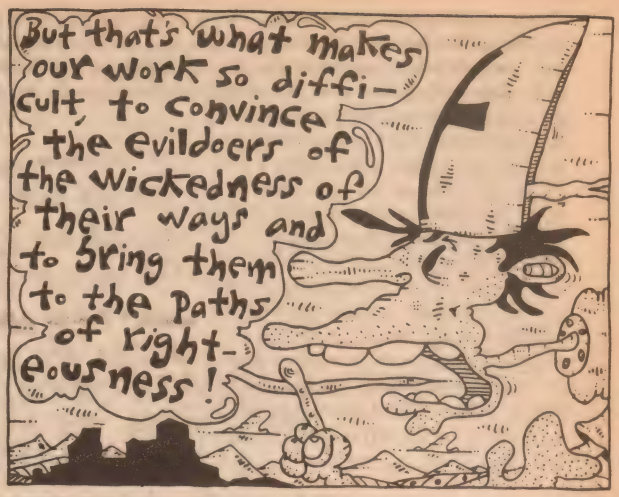
As for the photos, I wanted to have a pic of Skrewdriver but I guess Al couldn't find one.

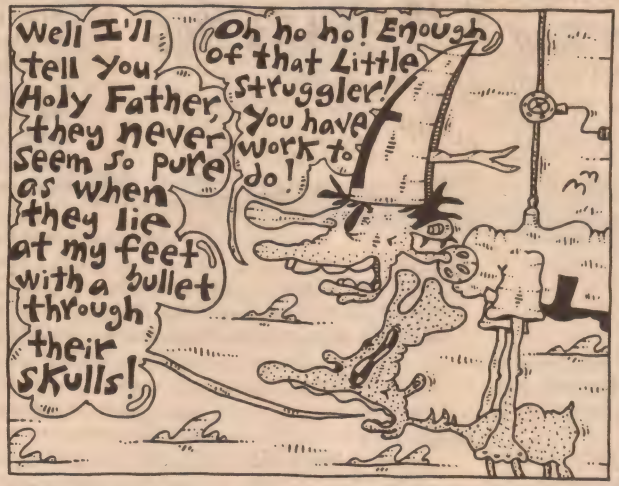
REVOLUTIONARY FOETUS!

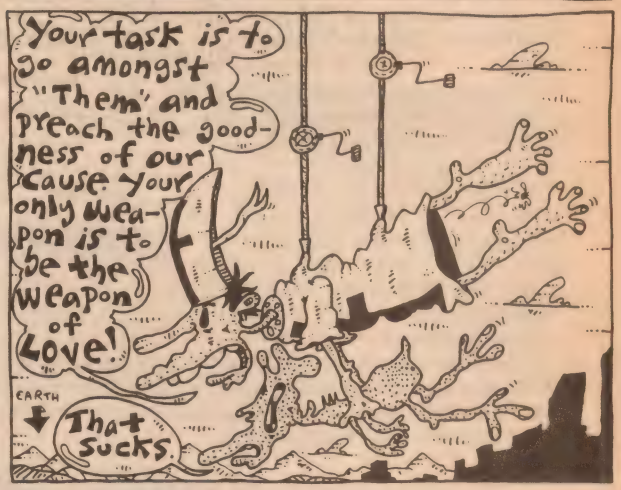
REVOLUTIONARY FOETUS!

Part Two: R.F. Contradicts the wishes of the HOLY Father!

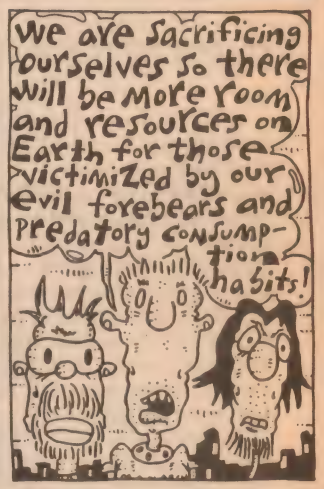

Holy Father, I hate them. I want nothing but to destroy them all!
Creak!
I understand your anger. Too often do the ways of the World seem blasphemous and evil.
©93 CRAWFORD


But that's what makes our work so difficult, to convince the evildoers of the wickedness of their ways and to bring them to the paths of righteousness!

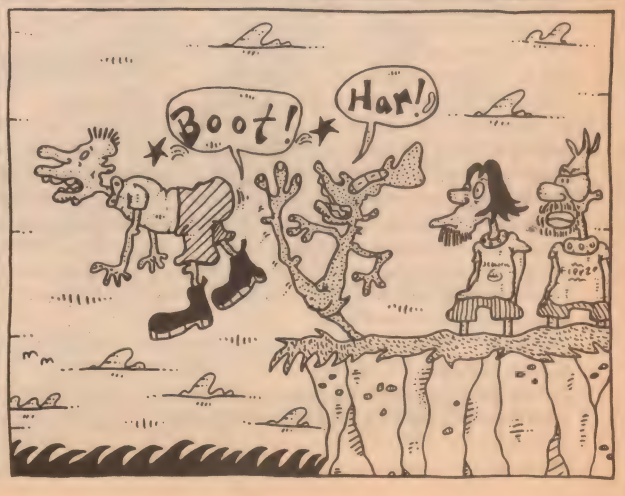

Well I'll tell you Holy Father, they never seem so pure as when they lie at my feet with a bullet through their skulls!
Oh ho ho! Enough of that Little Struggler! You have work to do!


Your task is to go amongst "Them" and preach the goodness of our Cause your only weapon is to be the weapon of Love!
EARTH
That sucks.

Hello, I am Revolutionary Foetus and I was wondering if you could take time to read my..
Excuse us, but we're busy helping to undo 500 years of Patriarchy and racist genocide against the oppressed 3rd world peoples of Earth!
Yeah!
ANARCHY
Schuyler
Keefe


We are sacrificing ourselves so there will be more room and resources on Earth for those victimized by our evil forebears and predatory consumption habits!

So you're saying the world'd be a better place without you!
Yes. We are the Spawn of greed and genocide. only by dying can we help undo centuries of rape and Murder!
Can I help?
Of course!
ANARCHY
Schuyler
Keefe

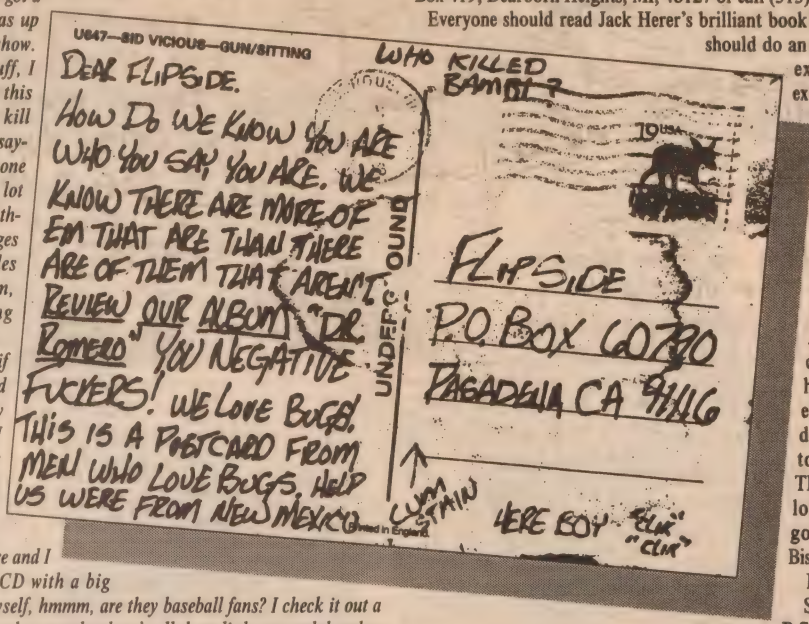


They're not selling many records anyway. The pic of Mr. Paris, with whom I also have a major problem, was from the cover of Image magazine (don't you read the Sunday paper?) from the same date. I guess the point Al was making about the guns, and the way that I feel about it, is that with all the black-on-black mayhem out there (which incidentally is usually blamed on whites according to the mentality we're critiqueing) we've got a different situation than if, say, El Duce was up there waving a toy gun around during a show. Besides the racism and misogyny and stuff, I think it's outrageous that these clowns do this "we're tuff gangstuhs with guns and we'll kill you nigga coz we're cool" bullshit. I'm not saying that blacks are less intelligent than anyone else, but because there's proportionately a lot more blacks in worse straits than our other ethnic groups, and given all the mixed messages and confusion and preying upon by assholes like Farrakhan and Ice Cube ad nauseum, ignorance is a major threat and to young blacks in particular.

The image of a gun says one thing to me if it's used by someone like the FMLN and something entirely different if it's used by someone like Ice Cube or Sistah Souljah. I don't care if you're black or white, nazi or gangsta, anyone who advocates race war I say let's make war on YOU mothafucka. And a lot of times it gets back to blacks killing blacks. Or like I go into a record store and I see the cover of the Naughty By Nature CD with a big honkin' baseball bat on it and I think to myself, hmmm, are they baseball fans? I check it out a bit more and wow, one plus one equals two and no wonder there's all these little gangstduh pukes walking around with baseball bats and no wonder assault with baseball bats is bigtime lately in SF, you may have noticed. Like that gay man killed on Van Ness. Was that the work of some gay-bashing Little Leaguers from Walnut Creek, or perhaps some little gangsduhs?

Now of course to those who pretty much base their lives upon the belief that everything you read is a lie (unless it's in a fanzine or maybe the UTNE READER), that being radical and counter-culture lends a certain superiority and omnipotence, that everyone who claims to be a victim is actually that and therefore absolved of responsibility to themselves and their fellow humans, it looks like we've "sold out man". And we're gonna hear that tired old "well you're white and you're criticizing blacks so you're racist" and "you just don't and can't understand". Well excuse the fuck outta me for living on this fucked up planet and trying to use my brain. Yeah, I've been complaining about all kindsa bullshit for a long time, police brutality and gangs (remember punk gangs?) and racism and Republicans and more. And I'll keep on complaining and I hope to hell that I make one little bit of a contribution towards sorting out the bullshit from what makes sense, and I'd like to think that Flipside encourages others to do the same, just like wealways have.

And thanks for the criticism, but I thought it was kind of a kneejerk reaction more than anything else (you're jerking a bit there yourself, Al! - Gary).


U647—SID VICIOUS—GUN/SITTING
DEAR FLIPSIDE.
HOW DO WE KNOW YOU ARE WHO YOU SAY YOU ARE. WE KNOW THERE ARE MORE OF EM THAT ARE THAN THERE ARE OF THEM THAT AREN'T. REVIEW OUR ALBUM "DR. ROMERO" YOU NEGATIVE FUCKERS! WE LOVE BUGS! THIS IS A POSTCARD FROM MEN WHO LOVE BUGS. HELP US WERE FROM NEW MEXICO
WHO KILLED BAMBI?
FLIPSIDE
P.O. BOX 60790
PASADENA CA 91116
UNDELIVERABLE
LYMESTAIN
HERE BOY "FLEA" "CLAY"

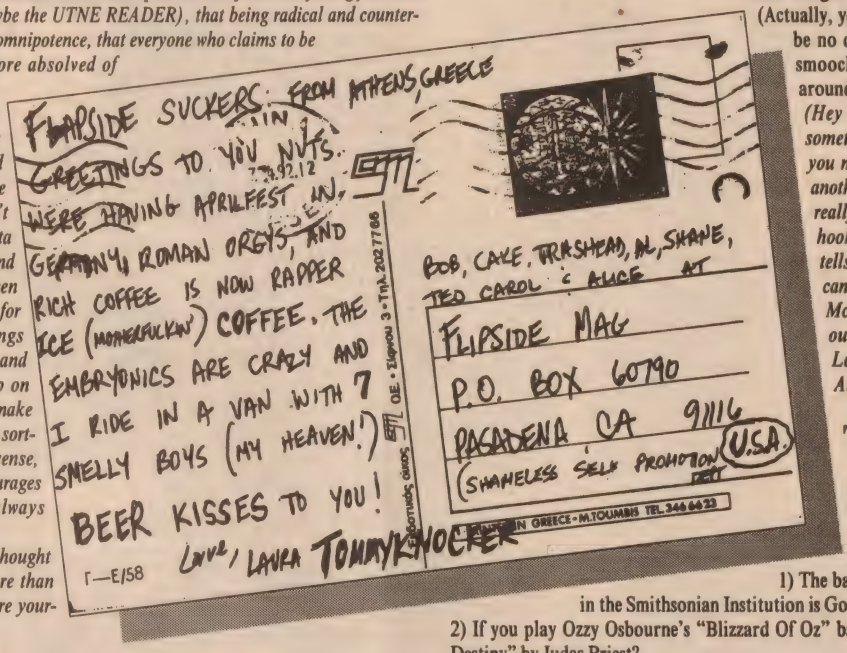
and served to helpless addicts, weed is evil!!! Just go and rent "Reefer Madness", it shows it like it really is! Ten thousand acres of the insdious weed will produce as much paper as forty thousand acres of trees! Go figure! Every respectable hemp smoker already knows the values of Cannabis sativa, for those who don't but wanna get clued in, write to New Age Patriot, P.O. Box 419, Dearborn Heights, MI, 48127 or call (313)563-3192 for a 24-hour Hemp Info Line.

Everyone should read Jack Herer's brilliant book "Emperor Wears No Clothes". Flipside should do an interview with Terence McKenna, drug expert, ethnobotanist, shamanologist extraordinaire! I remember about a year or so ago Flipside did a piece on Leary, Leary is cool but is an old fart!! Besides, Timmy is ashamed of his "psychedelic past". Tim no longer holds the psychedelic title, Terence will enlighten and entertain you like nobody's business. Terence will explain the relationship between psilocybin and the Wholly Other, that "other side" of reality! Alright, enough shittin' around! Let our collective consciousness be raised to the highest possible level! We are all enlightened, be it through meditation, a strong dose of hashish, music, whatever! It's time to dissolve the boundaries and START THE FUCK OVER!! 2000 is almost here, look at how we're livin', no no no, it's gotta change. Like the lovable Gorilla Biscuits once said- LET'S START TODAY!

Love & Peace,
Shem, New York City

P.S. Please, instead of "rocking hard" at Lollapalooza '93 (yes, Alice In Chains will be headlining, it's not a hallucination!) check out the Rainbow Festival starting on July 1, open to not onlyhippies, but punks, homeboys, skins, Rastafarians, queers, straights, hell, grungers and Debbie Gibson worshippers. Come on down and boogie in the Rockies for a week of true fun! (Actually, yer better off at Lollapalooza!) There will be no discrimination, and very few poser ass-smoochers to get in yer way, OK? See ya all around!

(Hey Shem, yeah maybe someday we will do something with McKenna, cause I know what you mean about Leary anymore. I got through another of his workshops recently and felt he's really going for that Mondo 2000 Cyber-Yup hook line and sinker! The next time anyone tells you "virtual reality is the new LSD" you can knock them upside the head one for me. McKenna has some cool shit to say, check out his new book "True Hallucinations." Leary needs to remember to S.M.I.I.L.E. - Al)


FLIPSIDE SUCKERS FROM ATHENS, GREECE
GREETINGS TO YOU NUTS.
WERE HAVING APRILFEST IN GERMANY W/ ROMAN ORGYS AND RICH COFFEE IS NOW RAPPER ICE (MOTHERFUCKIN') COFFEE. THE EMBRYONICS ARE CRAZY AND I RIDE IN A VAN WITH 7 SMELLY BOYS (MY HEAVEN!)
BEER KISSES TO YOU!
LOVE / LAURA TOMMYKNOCKER
BOB, CAKE, TRASHEAD, AL, SHANE, TED CAROL & ALICE AT
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P.O. BOX 60790
PASADENA CA 91116
(SHAMELESS SELF PROMOTION)
U.S.A.
E/58

BUT THERE'S CRAP IN RAP!

Hello Hello-

Hi ya at the Flipside office! Just dropping a line to say what's up and that Flipside is a regular read in my pathetic life! Anyways, thanx for putting Hyenas on the cover, they hella deserve it! John's painful warblings just fill me full of something indescribable! Alright, the piece on "Gangsa Rap" was cool, it portrayed the real Ice Cube, not the hip, alternative, Lollapaloser who lets the Chili Peppers (how cool) be in his video Cube, but the uptight, racist, shithead who can rap half-assed anyway in my book! Please do a piece on rap that says something, hip hop is some powerful shit! All the rappers aren't like Shit Cube or Paris (what the fuck kinda name is that for a rapper? Sheesh!!) There's plenty of killer hip hop that says something positive, Cypress Hill, Krs and the Mighty Boogie Down Productions, Trends of Culture, Positive K, Poor Righteous Teachers, yeah, P.E. too, Tim Dog (he may be a braggin' and boastin' Bronx nigger, but at least his beats rock Cubes up his asshole!) It's cool that hip hop is acknowledging the beneficial use of hemp (not just for attaining "Buddha-hood".)

Come on, you know something is wrong when twenty-eight grams (four ounces) of a plant can put yer ass in lockdown for years!! Never mind that crack is being whipped up right now

TRUE OR FALSE OR WHO CARES?

by Randall T. Wyszpolski and Frank H. Williams

1) The band on the stage of the punk rock exhibit in the Smithsonian Institution is Government Issue?
2) If you play Ozzy Osbourne's "Blizzard Of Oz" backwards, you will hear "Sad Wings of Destiny" by Judas Priest?
3) "Selling out" refers to a band having signed a commercial record deal without sacrificing artistic integrity?
4) The Red Hot Chili Peppers are over rated?
5) In California it is against the law to play satanic music on the radio?
6) In 1982 in Las Vegas, Sinead O'Conner and Andrew Dice Clay were married for 9 minutes?
7)"Industrial Rock" and "Corporate Rock" are the same?
8) In order to dominate new arenas in 1993, Glenn Danzig and Henry Rollins are combining their top-notch mental and physical capabilities to form a tag-team in the World Wrestling Federation?
9) "Droize" is the terminology used for the music produced by drug-using bands?
10) Only big name acts get to do "pay to play" gigs?
11) Ozzy once bit the head off of one of his roadies during a performance?
12) In the "Minor Threat Mania" tour currently being performed throughout America this summer, the role of Ian MacKaye is being played by Blaze of the TVTV$ fame?
13)Axel Rose is Ethel Merman's love child?
14) Clawhammer's Jon Wahl once played a Smurf in the Ice Capades?
15) All the answers to this quiz are the same?

Black Angel's Death Song

Interview and photos by
Bob Cantu

I remember seeing B.A.D.S. for the first time back in early 1990 at the Gaslight in Hollywood and being completely dismayed. Where did a band with folky/punk roots and a sound that was difficult to pin down have to go in this, so called, "underground punk rock scene"? Sure, I loved 'em but would a club audience whose musical palates were being oriented towards Mudhoney, L7 and Soundgarden? And for a band who had taken their name from a Velvet Underground song, the only B.A.D.S.' number that even comes close to sounding like the Velvets is the cover of the Doors' "The End", included on the new Hell Yeah CD "Sinning With A Policy". (Which actually sounds more like a Nico solo project when you get down to it.) But, a lot has changed since 1990. For one thing, the label that first brought you Mudhoney, L7 and Soundgarden is now putting out records by the likes of Beat Happening, Mecca Normal and Sebadoh. So maybe our collective musical consciousness' has expanded enough to accept Black Angel's Death Song as what they've always been at heart: a punk rock band.

Write to Black Angel's Death Song (Or at least send J. Connors a little monument statue) at: P.O. Box 70015, Los Angeles, Ca. 90070

Bob: How do you feel about the way Black Angel's Death Song has evolved from what it once was?

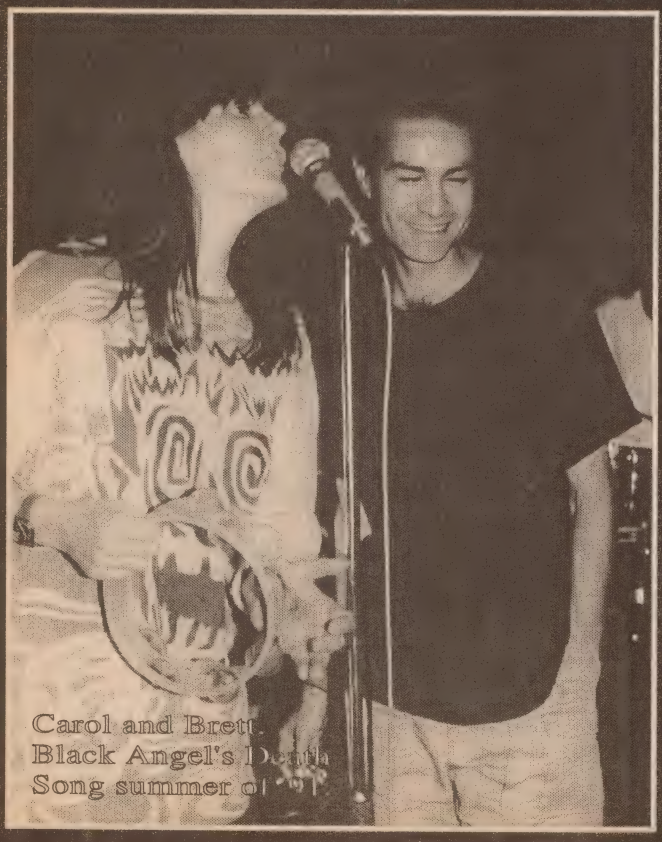
Jim: We've never really had a plan. In my own head, I've always thought about what I wanted in a band. I wanted to do something different. As long as we stay original and are doing the things that we wanted to do, I'm happy. People used to compare us to Suburban Lawns.... I know we were a bit more folky when we started. And maybe a little bit more zany.

Bob: Has the song writing changed from the way it was when you first started?

Jim: Well, me and Jack still bring down whatever we feel like bringing down. If you look at the two new songs that I brought down recently, they're wildly different songs. One song is kind of a zany song about different people I know named Dave. And then there's another song which is still somewhat of a joke, but the joke isn't apparent when your listening to the song. You have to sit down and listen to the lyrics to understand what I'm talking about in this Madonna song that I do. And it's not about Madonna, it's about the idea of "Madonna". Like "celestial Madonna", not like the girl in the videos. But, to answer your question, I think that we're still doing what we want to do. It just so happens that over the last three years, what we want to do seems to be changing a bit. But, I'd still love to do "Rollercoaster" again.

Bob: You guys have a huge back catalog of songs you don't do anymore....

Jim: That happens when you're writing a lot. If we ever found an audience that would be willing to sit down and listen to us for four hours, I would like to play every single song that we've ever written together! But, unfortunately, as you know, Hollywood's attention span is not very long. I think it's a good idea to keep it under forty minutes. That's a good rule of thumb, unless your a big headliner.



Carol and Brett of Black Angel's Death Song summer of '91

Bob: How old are some of these songs? Like "Bernadette"...

Jim: "Bernadette" is actually a pretty new song, as far as our old songs go. I wrote that song in late '89, when we were forming the band. "12 Stations To Go" was a new song at that time. That was three and a half years ago. "Rollercoaster" is an old song. "Rollercoaster" is a song that I wrote in college. One of the first songs that I ever wrote, in fact. I just started learning to play in college and that was probably the third or fourth song that I wrote. I didn't really think of it as being a good song until this friend of mine that taught me guitar was asking me if he could change one part of the song and have co-writing credit. I didn't understand what all that was, but I knew that I didn't want to change anything and he seemed kind of upset that I didn't want to change anything. And then after that, I had an idea that this might be a good song. That was kind of gratifying, here's this guy who's been playing in bands for ten years trying to steal my song!

Bob: Which of Jack's songs are your favorite?

Jim: There's a lot of them that I like. Just off the top of my head, the first song that comes to mind is "What Will It Take?". I like the mood of that song. He has a song that he just wrote that is getting to be my favorite one of Jack's songs, which is "The Other Shoe". I like most of Jack's stuff and I think he likes most of mine, which is why the band is still together. If we hated each other's material I don't think we would have lasted as long as we have.

Bob: Going from a five piece to a four piece sort of stream-lined the band...

Jim: I'm very happy about that. I liked playing with the drummers that we've played with but it was a revolving door. I think the band could have been a lot more solid. We could have been doing records as good as "Sinning With A Policy" two years ago, if we'd only been able to keep a consistent line-up. Always our problem was the drummer. We couldn't keep a drummer... and who wants to play a floor tom, a snare,... bongos? A lot of good drummers don't want to do that. They find it demeaning or something. They think of it as, like, they're only half a drummer if they're in our band. That seems to be the case. When Lisa volunteered to play drums, I was extremely happy because I had always wanted us to be a four-piece. I'm glad that that happened. It's shown, first of all, that Lisa can play the drums and secondly, that we don't need five members. We can do it with just the four of us and I think we've proved that over the last few months.

Bob: Could you elaborate on why you sub-titled the album "Brett"? You could have easily used the title "Carol"....

Jim: Well, when Brett, Carol, John, Jack and I formed the band together, Brett was the first one to go. We were really solid up to that time, I was feeling really good about the band and then.... Brett's gone. We may as well say the reason, it's on the sleeve.... When he went into rehab and then came back out and decided to play guitar again in Spoon, we were all kind of bummed about it. We liked playing with him and it was our first setback. It's almost like we're being nostalgic and we're trying to say, "Well, those were the good old days when we started..." and naming it Brett sort of conjures up the time when it was the five original members. And all the tracks on the "Brett" sessions are Brett playing drums. Andhe's even on backing vocals. I don't know if you can pick him out on "12 Stations To Go" or on "Nothing Equals Nothing". You can hear him, if you have the "Brett" ear. If you've seen Spoon enough times.

Bob: A couple of years ago, in the first B.A.D.S. interview in Flipside you said some prophetic things about underground bands getting signed to major labels. Do you still think this is a good thing?

JIM

Jim: For the most part. Sure. Think about it, how wonderful it was in the fall of '91, to turn on KISS FM and hear Nirvana. It was so unbelievably.... it just seemed like the whole music world was turning upside down. Well, of course, it didn't last long. Things are sort of settling back. A lot of bands are reaching that ceiling where they're not getting through...

Bob: Bands are still getting signed...

Jim: A lot of bands are getting signed, but a lot of bands always got signed. You can go back to '84 with Husker Du, "Candy Apple Grey" or, X was on a major label. Its been going on, all through the eighties, but the major commercial stations just didn't want to play anything that had punk overtones or undertones or was too rowdy. Don't you see it now, sort of settling back to the old pattern. It's happening slowly, imperceptibly, but I don't hear Nirvana on the radio as much.

Bob: But, the music industry takes underground more seriously then they did before....

Jim: You're not just dismissed out of hand if you don't sound like Whitney Houston..., which is how bad it got in the mid to late eighties. I remember when they wouldn't play R.E.M.. If R.E.M. is a subversive band... Yeah, things have changed.

Bob: Is Black Angel's Death Song a subversive band?

Jim: I don't think of us that way at all. I think of us as a pop band all the way. I'm sure, other people might think so... They might think that to sing a song about homosexuality or heroin addiction is subversive and all the way out there, but I don't think so. I see us in the same way as Sonic Youth or the Butthole Surfers or whoever. Just having a good time and staying true to what we believe. We're not trying to overthrow the government or anything. It's not our goal. We're not trying to change the world. I don't think of us like U2, on a mission to convert the world to Christian Socialism or some abstract idea like that.

Bob: Do you think of yourself as being a "career musician"?

Jim: I don't see it as a crime to be a career musician. I don't think it's a crime to be paid for making music. There are a lot worse professions. I think that Maximum Rock 'n Roll gets a little bit confused about the whole idea of "career musician". I think they're thinking of your Dan Fogelbergs or your Led Zeppelins or your mega-successful types of band. And I think it's a shame that they diss such a great band like L7, who I've seen work very hard for the last five years. I think that it's ok to support music that you like and I don't think it's a crime for people to earn enough money to eat and pay their rent. I don't see a dichotomy there at all. I do think it's bad when bands turn their backs on the smaller scene. When a band has been supported by the underground scene and they get big and then.... who's Flipside Magazine? Who's BlackAngel's Death Song? They just ignore you and you're nothing 'cause you're not on a major label. I think that is a big deal. People should be called on that. If we got bigger I would certainly try to not let that happen. I don't know if I would succeed.... Two years from now I might not know who you are.....

LISA

Bob: Did you ever see Black Angel's Death Song before you joined?
Lisa: Yeah, I did.
Bob: Do you remember Carol?
Lisa: Yeah, and I went up to her after I saw the band play and I told her how great she was. I thought, "Wow, I'd like to do that some day." It's really weird that I'm doing it.
Bob: So that was before you even knew you were going to join the band?
Lisa: Yeah.
Bob: How did you meet Black Angel's Death Song?
Lisa: I had this boyfriend named Joe who was into the underground music scene and we went out to see Black Angel's Death Song and Trash Can School. That's how I got to know those guys. I didn't really know them, but I liked both bands.
Bob: Was it weird being Carol's replacement?
Lisa: In the beginning it was. You always feel like, "Can I ever live up to them?", because I really respected her. I thought she was really good.
Bob: Did you know how to play the bongos before you joined?
Lisa: No. What happened was, I ran into Jim and John at the Shamrock. They were snorting snuff and they said "Lisa, do you play any instruments?", and I said "No, but I'd like to..." and they said they were looking for somebody. Then, one night at Jabberjaw Jack came up to me and said, "Lisa, we're going to give you a tape. Why don't you see what you can do?". I thought, why not? Something told me just to try. What did I have to lose? It sounded like a lot of fun and I really liked the band. I didn't have any percussion instruments, so I got this cardboard box and I'd play the tape and I patted on the box to the music. I got it together. I think I had "Bernadette" down and a few other songs. So, I went into the rehearsal studio and I was really nervous. They gave me a set of bongos and they were like the kind you get in Tiajuana! Then they said, "Now you gotta sing..." and I said "What!". But, then I thought, I've come this far, I might as well just try. Now, I'm playing drums...
Bob: You had to learn to play while on tour, huh?
Lisa: I already played drums on two songs, so I had a basic feel for it. I'd been playing percussion for about a year and half by then and I have a natural feel for rhythm. We had to play these shows, even though I hadn't really played most of the songs before and I guess we pulled it off.
Bob: What did you do before you got into music?
Lisa: I've always been involved in the entertainment industry, since I was a little girl. When I was younger, I was a model and I got into acting.
Bob: Where did you appear when you were acting?
Lisa: I was a regular on Young And The Restless.
Bob: No way! What year? That's my mom's favorite show.
Lisa: About six years ago.
Bob: How old were you when you were modeling?
Lisa: From the age of sixteen to twenty-two. I bought my bongos with a check I got from a modeling gig. It was for a hair ad. It's really embarrassing to say I did that now.
Bob: Why did you stop?
Lisa: I'm older, for one thing.
Bob: Does it all stop at 26?
Lisa: It stops way younger than that.
Bob: Did you make any money doing it?
Lisa: Yeah. Not a lot though. I didn't really like the industry. You go to interviews and get rejected a lot. But music... I love it. When I started playing, I just knew. It felt right. When I got into the band I didn't know anything about what underground music was about. I didn't know anybody. I didn't know about any bands... Jim and Jack would mention bands I'd never heard of.
Bob: Have you developed any influences along the way?
Lisa: As far as drumming? Dee. from L7. I've been listening a lot to Babes In Toyland. I like the tribal sound the drummer has. I like Distorted Pony, Sandy Duncan's Eye, Trash Can School, of course.... I could just go on and on. I like a lot of bands.
Bob: Do you think you'll play with a full kit in Black Angel's Death Song?
Lisa: I don't think so. It would change our whole sound. I could see adding another floor tom and tuning it differently to get more texture.
Bob: What do you think about Riot Grrl?
Lisa: We played a show in Eugene, Oregon and there was this band playing and they started a song off with two Riot Grrls on stage screaming about oppression. It didn't seem to be about a cause it was more about.... being cool or being a part of something. Maybe some of the stuff that they stand for is good. But, it's trendy to be a Riot Grrl now. Not that I've never followed trends in my life but.... I think that people should have their own minds in what they're involved in.

JACK

Bob: You write songs with titles like "What Do you Mean?", "What Will It Take?", and "Are You Done?". You ask a lot of questions with your songs...
Jack: Yeah, some of the songs have questions. Some of the songs were written a long time ago and some were written more recently. Those particular songs were written over a spread of time.
Bob: When did you become a songwriter?
Jack: The first real band I was in, I was 17 at the time... It was me and a guy who's a rock star now. We had this band and we had a girl singer. We got rid of her and we decided we were going to start writing our own lyrics. I think we decided that singers were generally a pain in the ass. Also punk rock sort of dictated that you could do whatever you want. We didn't have good voices, but we decided we were going to sing.
Bob: This was a punk rock band?
Jack: We formed in '82, so were sort of a psychedelic punk rockgroup. The mod thing was happening. We were a high school band and we had mod factions and skinhead, suicidal punk factions. That was a fun band and that's when I started writing songs. 'Course, I don't think any of those songs are good anymore... The first songs that I wrote that I still think are any good were in this band Pleasant Planet, that I was in back east.
Bob: Back east where?
Jack: I went to school in Massachusetts for a couple of years. In fact, some band that are now big rock stars opened for my band once. But, anyway, some of those songs are cool, though we don't do any of them. Actually, the music for "Crash Wilkinson" is from that band. The song back then was just an instrumental and it was called "Hex And Blood Beat". That one goes way back. Some of the songs that we do in B.A.D.S. were originally songs from this band, Scrunge Planet, that I had with my younger brothers in the mid to late 80's.
Bob: Black Angel's Death Song has changed a lot in the last few years....
Jack: Yeah, we're getting more punk. It's really cool. I'm really happy about that development. I always tell people that we're a punk rock band. The thing that is incredible to me is that punk rock means so many things to so many people. I'm really happy about the state of punk rock right now. I'm not incredibly happy about the state of music.
Bob: Which of Jim's songs do you like?
Jack: They're a lot of Jim's songs that I like. I think Jim is a really great songwriter. Of his new songs, I think "The Real Madonna" is a really good song. "12 Stations To Go", I liked so much I made a video about it.
Bob: I tend to think of John Lennon and Bob Dylan when I think of Jim's songs...
Jack: He definitely quotes those sources. But, he does it in an original way.
Bob: What sources do you quote?
Jack: Everyone should know that we like the Velvet Underground. We named ourselves after one of their songs. Other big influences on me are bands like Husker Du. I like Sonic Youth a lot. Bands like the Germs and X have had a real seminal influence on me. Also Wire and Joy Division. I listen to tons of music. I went through a period, six months ago where the only thing I was listening to was country music, 'cause I was so burned out on "alternative rock". Whatever that means.
Bob: Do you think having bands like Sonic Youth and Dinosaur Jr. on commercial radio is a good thing?
Jack: I think it's a real positive thing. It really felt good flipping through the stations and hearing Sonic Youth on commercial F.M. radio. If you had asked me five years ago is Sonic Youth ever going to be on a commercial station.... you would have been out of your mind to ask the question.
Bob: Can you be punk rock and married at the same time?
Jack: Yeah, I know a lot of people who are punk rock and married. I'm married. Dave and Wendy from Fiz are married.
Bob: Do you want to talk about recovery and punk rock?
Jack: Yeah. I've made it no secret that I'm a former heroin addictand I'm into recovery. The reason why I'm open about that is I think I've been able to help a lot of people that way. Let's face it, anyone who was in the scene in the eighties either witnessed or was a participant in drug abuse. And, for a person like me, it almost ended my life and made my life miserable in the process. I like to think that I can kind of be an example to anybody who has a drug problem and is thinking of quitting. They can see that you can quit doing drugs and still do what you want to do. You can be into cool

things and have fun. Like, being a good example, as corny as that sounds.

Bob: Why was/is heroin such a big part of the underground scene?

Jack: Anyone who has done drugs will tell you that when you first start doing drugs, drugs are really fun. And they really work. I wouldn't have done them for such a long time if I didn't like the affect. It's just that when you get into a drug like heroin, you start doing it and.... the stuff you hear in school, "Do it once and you're hooked!", is just not true. There's always the danger that you can die at any given time. I used for a while without having a serious problem, but, it catches up with you. Denial is a really powerful thing. Once you're strung out and living that way, it makes sense to continue to do it until the pain becomes so great.... I had given up music, I couldn't do anything. I was really useless. Luckily I had a series of really bad things happen to me and I made it through. Pretty amazing, actually, 'cause I shouldn't be sitting here talking to you, many times over!

Bob: Since B.A.D.S. put out a CD and has toured so much, it's become pretty apparent that it isn't just a side project of Trash Can School. Do you have an actual side project?

Jack: Yeah, I'm doing this side project called the JK Highbrows, which I'm doing with my wife and Mike from Olive Lawn. And maybe Kurt and Dave from Trash Can School will be in on it. It's a real sick, country influenced project that was inspired by hours of country music listening and the Gibson Brothers. I've been talking to Long Gone John about putting something out, a single or two. He seems really interested.

Bob: Let's talk about your videos....

Jack: I'm making a new one. I'm going to Prague in May and I'm making a film over there. I haven't really done anything like it before. Loyal readers of "Bobisms" know about A Couple Of Highbrows, the Trash Can School documentary. I do other things too. Right now, I'm writing a story, which is a first for me. I've never written one before. It's called The Rose Avenue Junk Scene. It's really autobiographical, as a lot of my artwork is. I'll try to do something with it, I don't know what. Pass it around to my friends for their searing critical analysis.

Bob: How do you think the L.A. club scene could be improved?

Jack: The main complaints I have about Los Angeles, if I could change a few things, I would have the L.A. Weekly go back to the way it was in the early to mid eighties. When it really promoted the L.A. scene instead of trying to be a slightly more quirky version of the L.A. Times. That would be one thing I'd like to change. The other thing that happens here in L.A. that's kind of a bummer is that the scene here is really vulcanized. There are lots of little subscenes and stuff. I don't really feel a sense ofcommunity with other musicians who I consider my peers. I've noticed in other scenes, in Seattle and Portland and other smaller cities, there seems to be more of a community feeling. Like the way it was in the early punk rock days here in L.A. When I'm out on the road, I get to here endless shit about how terrible L.A. is and what a drag it must be to be from here. I disagree with all that stuff. L.A. definitely has negative aspects to it, but a lot of things are happening here. There's always stuff to do, there's always cool bands to see, there's art there's music.... there's all kinds of shit to do here.

JOHN

Bob: So, I heard that you had weird hobbies, like collecting souvenir statues....

John: Little monuments from different cities and states around the world.

Bob: How many do you have?

John: About twenty-five. They're little monuments, like the Statue Of Liberty or the Eiffel Tower....

Bob: These are places you've been to?

John: I haven't bought any of these. These are all gifts. I tell friends that travel a lot to buy me those. They cost five or ten bucks. They look like copper and have felt on the bottom.

Bob: Should Flipside readers send little statues to the B.A.D.S. P.O. box?

John: Oh, yeah. Anybody sees those, like Grant's Tomb or stuff like that, send them to me.

Bob: How long have you been transplanted from Chicago?

John: Almost eight years.

Bob: Did you come over with a band?

John: Yeah...

Bob: Was that the Problem Dogs?

John: It was Problem Dogs and we changed the name to Pirate Radio.

Bob: This band had Dee in it?

John: Yes, Dee from L7. We had a number of different bass players. Jim Miller was the last bass player. Actually, the first bass player was Al from the Swans and Cabbages and Kings fame.

Bob: It's interesting that now you're the bass player and Jim is the guitar player in Black Angel's Death Song.

John: Yeah, it was sort of a switch around there. Jim actually offered me the spot as guitar player, but I said "No, I want to play bass.". So, I started playing bass and I found Jack and sold the idea to Jim of trying Jack out.

Bob: Did you always consider yourself more of a bass player?

John: No, a guitar player. I played bass just 'cause I wanted to play it.

Bob: Was it like a challenge?

John: Yeah. I played bass before, here and there. But, playing full time and actually having to come up with parts for songs, was with Black Angel's Death Song. Actually, we were called The Jimmy Miller Group at first.

Bob: Did you actually gig under that name.

John: Yeah, we used to at the 8121 Club. It was me and Jim and a percussionist. Sometimes two percussionists. And then we changed the name to Catholic Damage. Jim and I were both raised Catholic.

Bob: I think that's a cool name, but then, I went to a Catholic high school.....

John: I went to a Catholic Grade school and high school, so there's a lot of damage there. But, we're over that damage now. We have all sorts of new damage to deal with now. When Jack got into the band, we changed the name. Some people were saying we might get confused with Catholic Discipline, even though I'd never heard of Catholic Discipline before. So, we changed it, none the less, to Black Angel's Death Song.

Bob: Who wrote the songs in Problem Dogs and Pirate Radio?

John: Rick Radke did the majority of the lyrics and the music. I did a little bit of music writing.

Bob: What was the music like?

John: Pirate Radio was more of a new wave kind of thing. Like Talking Heads, kind of quirky.

Bob: Was Pirate Radio a pretty happening band in Chicago?

John: We were doing alright. We had some nice opening slots. Did a little bit of mid-west touring. We put out one single and were on one compilation. We moved out here and played Raji's a lot. We broke up after that. Dee joined L7 and a year later I started playing with Jim again.

Bob: Will Black Angel's stay a two songwriter's band or do you think you might want to someday contribute songs?

John: I'm more of a collaborator than a writer. I might come up with a riff or something. Actually, we've all collaborated on a couple of songs recently. On new material since the last album. Songs that we've added parts and put our own two cents in..... (John's sentence is interrupted by an ominous sound.) .... I love the sound of gunfire in the distance.

Bob: It's a beautiful thing.

John: I know I'm home when I hear that. I come home from tour, it will be evening, I'll be in the bathroom washing my face and I'll hear the sound of automatic gunfire in the neighborhood and I know I'm home.

Bob: You live in a good neighborhood....

John: Once, a bullet came through my window. I was moving my T.V. away from the window to fix the cable and I found a bullet on the floor. The window was broken and there was this slug on the floor that obviously had been ricocheting and was all smashed up. My neighbor told me that a few months earlier all hell had broken loose. Gunfire, police, helicopters, people were shooting guns right next door.

Bob: How does this compare with the neighborhood you grew up in?

John: Chicago was very sedate compared to that. The neighborhood I grew up in was pretty normal. You played baseball in the streets and that kind of crap. Living in Hollywood....

Bob: Does it make you feel vital living in an environment like that?

John: No, that doesn't make me feel vital. I just think it's stupid. What made me feel vital was the music scene. A lot of people complain about it here. Sometimes there are things tocomplain about, 'cause a lot of time you get fucked by your own friends. But, it's thriving. There's a lot of stuff to see all the time. In Chicago, you're lucky to get one good show a week. That's what makes you feel vital, that there is so much creativity out here.

Bob: Do you ever miss the old days in B.A.D.S., when Carol was in the band?

John: Yeah, I do miss that. In a lot of ways. We used to play with acoustic guitars with more focus on percussion. You'd have the drums and bongos, shakers and tambourines. I miss the folkier side of it. But, things move on, things change. We've documented it, it's on our album. Brett was fantastic to play with, but he's a guitar player/songwriter at heart.

Bob: And Carol put on a good floor show.

John: Carol was a dancer. Is a dancer. But, you can't stand still. Maybe we'll get back to more folky stuff. I'd like to see it. I's like to see those guys pick up acoustic guitars. Jack swears he won't ever play acoustic guitar, but I've seen it. Maybe down the road we'll pick up a percussionist. But, right now we just gotta keep moving forward with a solid line-up. We're going out and playing, we're going on a U.S. tour, we're recording some demos for record companies and it's been really good. We really want to get to Pensicola, Florida.

Bob: That's where it's all happening.

John: There's a real cool club called Knuckleheads down there. All the cool bands play there. There's some real good studios down there and a lot of producers are going there. Pensicola is great.

Bob: That's where everyone will be moving.

John: I think so. A lot of people are moving there already. Maybe that's where I'll live. Pensicola. It is Florida and they've got a lot of mosquitos, but here in L.A. they have a lot of gunfire. Which do you want?

CELL were interviewed at the Santa Monica Civic on March 3, 1993 right before their set. CELL consider themselves a "New York rock band" and are such wacky guys that I had to stop myself from laughing quite a few times! CELL have just released their debut album on DGC Records thanks to Thurston Moore's willful attitude and absolute love of the band. In fact it was Mr. Moore who had originally put out their two previous singles - "Stratosphere" (on Ecstatic Peace!) and "Wild" (on a semi-promo DGC/Ecstatic Peace split release) and invited them to tour with his unknown band -Sonic Youth. CELL are quite an outfit. They've got real catchy songs, power-drill riffing and some late '70's powerpop backup vocals to boot. CELL are also a new band and everyone should give them a listen. In fact why not tear out that flexi-disc right now and listen along while reading the interview....

CELL is composed of:
Jerry DiRienzo
on vocals and guitar
Ian James
on vocals and guitar
David Motamed
on bass
Keith Nealy
on drums

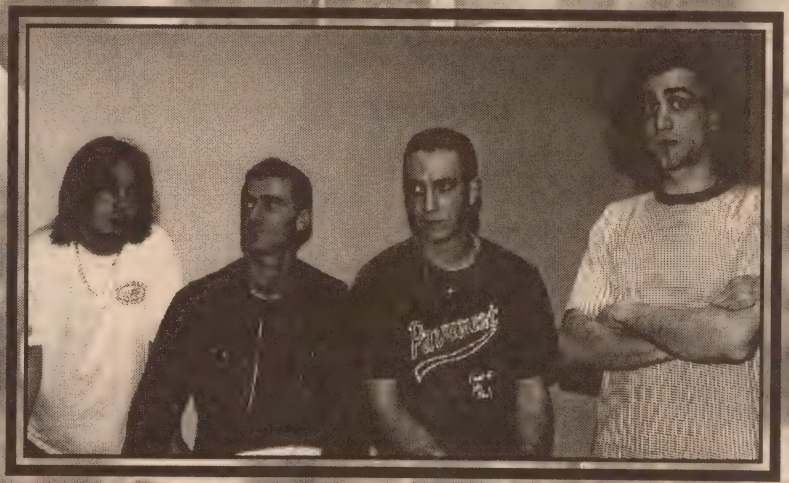
CELL

by Cake

photos by Bob Cantu

Cake: So, what's your connection to the dearly departed Das Damen?
David: I used to be their merchandise coordinator... and their bass player.
Cake: What happened exactly with the bass duties there? Rumor has it that you were kicked out because they didn't think that you were cool enough.
Keith: His hair was too short!
David: No, it was an amicable split. They just called it a day because they were just basically tired. And it was time to move on. Another plateau...Explore other fields...
Cake: Wow! We're getting into philosophy!
Keith: Um, I have to go to the bathroom. Excuse me...
Cake: Is that one of your "beautiful sculptures" there in one of the, uh, sinks?
Keith: No. It's not actual vomit. It's from a juicer.
Cake: I thought that I had tasted it for a second... (Laughter)
Cake: Maybe you guys can tell me about Jerry's fights with Cindy Crawford's boyfriend?
David: An ironic quote which was taken out of context and impressably should have been struck. He went to school with her, I guess, when he was a kid and, I guess, back in the fifth grade the guy who became her boyfriend later.
Keith: They were in junior high school together.
David: Kind of a silly little...
Keith: Her boyfriend was a big jock guy and Ian was a big geek guy and they couldn't get along!

Cake: Ah! That's so sad!
Keith: It's not like he stole Cindy away from him.
Cake: So, anyway, what are your classic rock influences?
Keith: Nah, I don't like classic rock...
Cake: Do you mean that you guys don't like Nazareth?
Keith: I used to be in a band that covered "Hair of the Dog!"
Cake: Ah, yes! "Hair of the Dog." That's an old epic song. Isn't it one of their side long things?
Keith: It's just like what you classify it as. Classic rock. It's one of those....Parthenon.
Cake: And you don't want to be known as a classical alternative rock band?
Keith: You know...that's Pearl Jam!
Cake: That's right! 'Cause they sound like UFO and Temple of the Dog sound like Bad Company. So, anyway, to ask a cliche question....how did you come up with the name Cell? I heard that there's a funny story about that.
David: It's a song that we used to do a long time ago and kinda stopped doing but, you know, it's one of those deals in which you had a gig coming up and you had to call yourselves something.
Keith: Sorta stuck, really.
Cake: Any meaning behind it?
David: No. More like a molecular structure.
Jerry: "Cell" is a song which Thalia (from Come) and I wrote together in a band called Thea. We used to play the song in this band when we first started it. I mean, to me it doesn't mean a prison gong. It means the center of something.
Cake: Tell us about the studio where you recorded "Slo-Blo" at. I heard that there was something funny about that experience.
David: There were old coke spoons from classic rock bands all over the place.
Cake: The sound of the record is in the way the '70's bands used to record like. The drums are real loud...
Keith: It's an old basic tube studio (Fastrack in West Orange, New Jersey). It's got an old deck.
Jerry: When we started recording we wanted to get a real warm sound.
David: Like analog. A non-nineties digital thing. It was an old room. The board used to belong to the Kinks, I think. We kinda dusted it off and "locked in."
Cake: Did you see any of the fistfights between Ray and Dave Davies?
David: Yeah, there was one of Ray's teeth on the board actually.
Keith: Yeah. West Orange, New Jersey. The "nowhere" capital of New Jersey. There were also a series of serial killings around that time. That was in East Orange, though. Sorry!
Jerry: Not to be confused with "happy" West Orange.
Cake: No connection, huh?
David: No. No. No. No conscious connection anyway. We almost killed each other a few times, though.
Cake: Mark from Live Skull said that he had a band called Fuse. Did you know that there was a band called Fuse in the late '60's?
David: Yeah. Rick Nielsen and Tom Petersson of Cheap Trick were in it.
Ian: I didn't know that!
Everyone: Wow!!
Cake: I have that record. It's really cheesy. It's got a fuse on the cover.
David: Right. Right.
Cake: And they sounded like Nazareth or Kansas.
Ian: That's how the name of the band came about. He said "I'm going to name the band Fuse" and I said "How about Slo-Blo" and then I said "No, forget it!"
David: Yeah. "We're taking that name for our record!" Yeah, I know about that record your talking about. It's got that really cheesy picture of them on the back...
Cake: Yeah. It's got Rick Nielsen with long hair!
David: Yeah, pretty long hair, too.
Cake: I like your cover of Cheap Trick's "Auf Weidersehen." It sounds almost exactly like Cheap Trick.
David: Yeah, that's the problem that I had with it.
Ian: Um, we just did it faster....
Cake: Why an obscure song from "Heaven Tonight?" Why not "I want You to Want Me?"
David: We can dub in the cheers and stuff.
Cake: Do "Elo Kiddies" next. That would be cool.
Ian: Actually, we're going to do something from "Next Position Please."
(Laughter)
Cake: That's when that other guy was the bass player!
Ian: Pete Comita?
Cake: Yeah.
David: We can cover their cover of the Elvis song "All Shook Up!"



Cake: Where the fuck can I find your first single?
Keith: In the "Where are they now?" bin.
David: Pier Platters.
Cake: What...for twenty bucks? I asked Thurston and he practically laughed at me so...
Ian: Look under his (Thurston's) bag...
David: "Dude! It's ultrarare... ultrarare!"
Keith: There were maybe 1,000 to 1,200 pressed of that only.
Ian: Thurston did get one hundred.
David: He put it in his big Swiss bank account where he puts all his rare stuff.
Keith: A safe deposit box.
David: He's got the early Necros stuff...all that stuff stored away.
Cake: Yeah. We talked about that the last time Sonic Youth played. He's got an encyclopedic knowledge...
Keith: He's insane. Totally insane.
Cake: Do you have any Led Zeppelin or Grand Funk influence by the way?
David: Just Mark Farner's dog.
Keith: Jerry and I listened to Led Zeppelin when we were in junior high school together.
Cake: I saw the new Coverdale/Page video today and it was exactly like Led Zeppelin.
David: Rumor is that Page is doing it to get Plant really pissed so that he'll go and do Zeppelin again. And Jason Bonham's going toplay drums.
Cake: It'll be Page/Plant/Jones and
David:...Bonzo Junior.
Cake: Why did it take so long to release the album since it was recorded in February of '92?
David: Well, it was recorded first for...We have a German deal...a European deal...a German label named City Slang. And they're the ones who payed to have the record done. Kristoff only wanted the rights for Europe and he said "When this is done shop it around and get what you can get." So over the summer and stuff, we were throwing the tapes around to people.
Cake: Oh, so it was already completed? That's really cool!
David: The music was recorded. The art was completed before we signed a deal here.
Ian: The record came out in Europe in October of '92.
David: So, it's like a European Indie record that got picked up by Geffen.
Ian: We were lucky because we got to mix it before the big DGC thing happened. We got some money, remixed it to our liking...
Jerry: Yeah, we were shopping it to Touch & Go and maybe Caroline if we were lucky.
Keith: We hung out with Cory and talked about blowing stuff up. Cory's really into explosives.
Cake: Yeah. I heard that they're going to be putting out a Big Boys compilation and also, later on, a Necros one.
Jerry: No way! That's what I've been waiting for!
Cake: And there's going to be a tenth anniversary record which has turned into a twelfth anniversary record.
(Laughter)
Jerry: Is it going to have all the rare seven inches and stuff?
Cake: Yeah. And the original L-Seven with Larissa. How did you guys meet Sonic Youth?
Keith: Well, we've all been friends for a couple of years. Hanging out in New York and stuff. I used to roadie for them for awhile. After we recorded what became the Ecstatic Peace! single, this is before David was in the band, Jerry, Ian and I went to a friend's studio just to record some of our songs and I was on the road with these guys and Thurston heard it and said, "Dude! Put this out on Ecstatic Peace!" and we're like "Okay!"
Ian: Yeah, he came home for like two weeks to a month and dragged us down stairs to record the songs we had and that's what happened.
Jerry: People have this weird concept...they're not A&R scouts, they're baseball scouts!
(Laughter)
Keith: They sent Valenzuela to the Orioles a couple of weeks ago.
Cake: And he claims that he's still thirty-two!
Keith: I thought that he was thirty two a couple of years ago. It's like the Necros. No...scratch that! They have nothing to do with A&R.
David: Thurston used to be on the "Master Dik" softball team.
Keith: Yeah. He played "Left out." When we were mastering the album, there was this photo of Thurston in a baseball uniform and he looked like this little stick.
Cake: He still looks like he's eighteen. It's amazing!
Keith: Well...he acts it.
Jerry: I was out walking around and all these kids were asking me if I was in Sonic Youth or the Screaming Trees. When I said "No," then one of them said "Oh, you must be in the first band! Can you sign this?"
Keith: Are you in "And More" or "Special Guest?"
Cake: So, you guys are on tour with Sonic Youth.
Keith: Yeah. Yesterday was Las Vegas. Tomorrow will be Santa Cruz. Then it's San Francisco, Portland, Seattle and then they hang out and have fun while we go to Vancouver and Minneapolis. We're going to be out until the end of March or so and we go to Europe in April for a couple of weeks. We'll do the states in May and maybe go back to Europe in June. Tour, tour, tour, tour....
Jerry: But, we really have to go back to Vegas. Caesar's Palace is the coolest place in the world.
Cake: And you'll come back to Los Angeles?
Jerry: Yeah. In May.
Cake: Who collects records in the band? I mean, there has to be a Thurston in the band....
Keith: Well, all of us.
(At this point, my tape gets garbled but I remember talking about the old Fridays TV series [the one which mimicked Saturday Night Live in the early '80's] and the Plasmatics appearance on that show and the time in which I was bowling on my birthday and met Michael Richards of Fridays and Seinfield fame. Ah, memories!!!)

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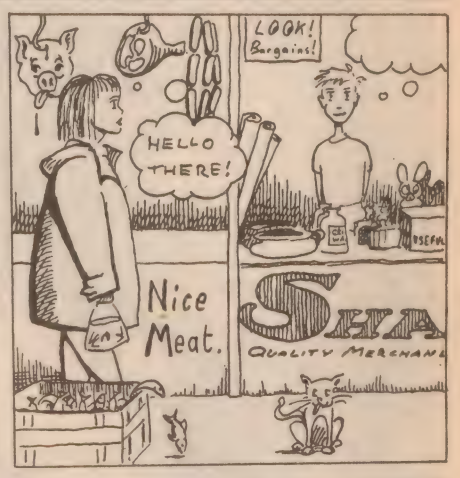

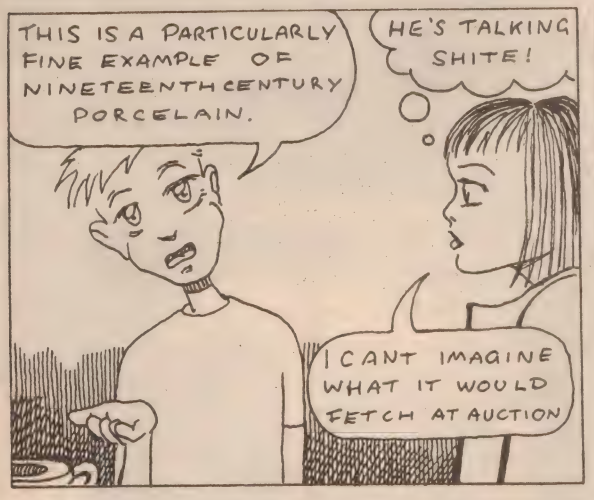
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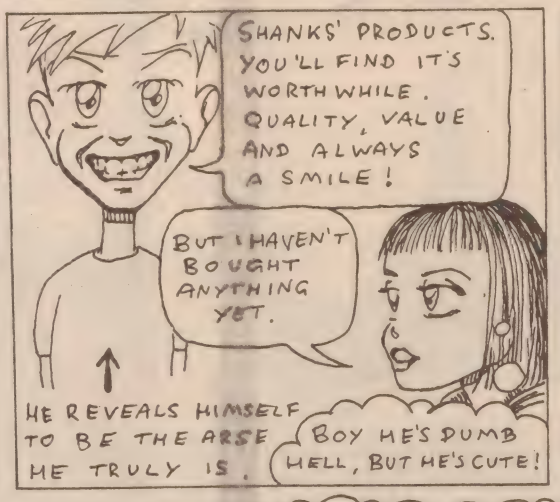
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BOY HE'S DUMB HELL, BUT HE'S CUTE!

I GOT IT UP IN MY BEDROOM WOULD YOU LIKE TO SEE?
CHRIST, I MEAN I'D LOVE TO
WOULD YOU CARE TO TAKE MY ADDRESS/TELEPHONE NUMBER?
LET'S GO
OH MOST UNKIND FATE TO REUNITE ME WITH MY DEAREST LOVE FROM EARLIER INCARNATION, ONLY TO BE FRUSTRATED BY THE OBVIOUS RESTRICTIONS IMPOSED UPON CROSS SPECIES RELATIONSHIPS.

This is the first in a new Flipside feature where musicians can show their other artistic talents in a one page comic. This one is by Paul Dorrington of the Wedding Present with assistance from Mark Goodrham of Tse Tse Fly. Next issue we'll have a strip called "C'est Larvae" by famous cartoon artist William Potter of Cud.

legal weapon

by Shane Williams

Legal Weapon are Kat (Kitty) Arthur on vocals, Brian Hansen on guitar, Steve Reed on bass, and Jerry Jones on drums. Anyone holding a Flipside in their hands ought to know who Legal Weapon are. Kat and Brian have been together way over a decade at this point—and this interview is for the express purpose of waking people up to the fact just how great they're sounding these days. In my opinion when an old punk rock band keeps at it they deserve a lot of credit—sure there are disgruntled fans that got pissed when they signed to a major label and made an album that wasn't up to par—but mistakes don't mean sellout—Kat never came anywhere close to being the piece of shit Belinda Carlisle did—I mean Patti Smith has made major label records—but that doesn't mean she got kicked out of the ranks of poetesses. Well nobody better ever try to tell me that Kat ain't one of the all time great punk vocalists! So be advised that Legal Weapon are licensed to kill sucker—duck! Duck! Like Jimi baby said: "I'm coming' to get ya'!

[This interview took place in two parts—part one was at Steve's house with him and me and Kat. Then part two was done after their show that night at Raji's and it was mainly me talking to Brian though I did get the chance to ask Kat one additional question. Jerry was busy with her family member who attended the show so she got off the hook til next time.]

PART ONE

Shane: So this is the spring '93 line-up, the hopefully forever and ever line-up, of Legal Weapon—right? Cuz from our conversations which led up to the interview I got the impression that this line-up not only is the most compatible ever musically—but also socially/sociably—-care to elaborate? [As usual my initial vomit launch of words left them giggling so I forged ahead] The reason I wanted to do the interview was after seeing you guys play that recent party downtown and the vibes between the band were so obvious that coupled with the righteous rock you were making I got really intrigued. So why don't you just start instead with an upcoming activities spiel.

Not the current Legal Weapon
photo by Al

"Getting on MCA was the worst experience in my life... with them insisting we give them polished BS rock from hell... sometimes I have a hard time just sleeping thinking about the mistakes that were made when we first conceived of allowing someone to tell us anything about our music! Never again!"

Kitty: Once Steve gets back from doing sound for another band we want to go back to Europe. Last year what was scheduled as an 8 week tour found us spending 3 and a half months there. What we hope to do is get over there in summer this year.

Shane: When you went out last year were you supporting the last record that came out on Triple X, or had that come out the year before that ?

Kitty: It had come out almost a year before that tour. And as far as setting up the tour we pretty much had to do that ourselves. Our bass player at that time, and myself and Brian just sat down and started calling numbers over there. Then once we were there we met so many people that is why we stayed almost twice as long. We manage ourselves and it is pretty hard working with a label—so we have to rely on ourselves to get things going. People over there had heard of us though but we'd never done it before.

Shane: So that was your first tour of Europe then?

Kitty: Yeah. We didn't play England or France, but we played Denmark and Germany and Norway and Holland. It was real good for us. The first 8 weeks we did the regular clubs, and then the second leg we played the squats.

Shane: Wow. Next time you go I got to make sure you visit the Pit's Bull, this hole in the wall in Belgium that is a den of music enthusiasts. It's just a tiny place run by the fans.

Kitty: Those are the best. [further conversation about the Pit's and the zine they put out ensues, and since I've shared that info in the Shaneshit column and will again we'll proceed]...

Shane: So are you going to have a new release out when you leave this year?

Kitty: Well as you know since you've got a copy, we did record a 4 song demo of some of our new stuff—but we've got a whole set of new songs with some of the ones that aren't even demo'd yet being the best. But our idea was to send the demo to Roadrunner in Amsterdam—because they want to do the record with us. We don't want any labels that are going to try to change the band—never again are we gonna put up with the shit we went through on MCA.

Shane: I wouldn't imagine Roadrunner would be the kind of label to want to change you.

Kitty: No, they're really good about that. and they've got great connections over there for arranging the tours. So since I'm anxious to tour over there some more I'm actually happy we'll be on a European label.

Shane: Well I figure the plan is to let them have it first and by the time you guys have done this next tour maybe a decent label stateside will wake-up and sign you over here and license that Roadrunner LP for American release.

Kitty: Exactly. It is too hard to go on the road without sone kind of release to support. We've also been looking at the possibility of doing sone singles or even a split single with someone. Our friends in Butt Trumpet are out on the road right now touring behind two singles and they're doing real well. So we'll definitely have something out soon.

Shane: So you guys used your own money for the demo then, and will do the same for a full-length recording.

Kitty: There is something to be said for doing things that way and totally owning the work, but it would be nice to have a really great producer and that can entail enough bucks where a label can help.

Shane: That's right, didn't you tell me there was a German producer you guys wanted to work with ?

Kitty: That was an engineer. There are good people over there, and over here too. There are a lot of people I'd love to work with—but unless it turned out they loved the band just as much you have to get someone to foot their bill.

Shane: So can Roadrunner do that, sign you in advance and foot that bill.

Kitty: When we were in Europe they were the ones who saved our ass. We had to go to them to get another van. Our Triple X stuff was licensed to them so in a way we are already on their label. Fire Engine records also helped us in German with promoing—they licensed us in Germany.

Shane: That is really the way to go—put something out and then license it in all the places that have cool little labels.

Kitty: And they work so much harder for you than a big label will.

Shane: I'd love to see you get licensed down in Australia.

DISCOGRAPHY

1981:

No Sorrow: Arsenal Records. 5 song 12" EP. 8 track live recording. Recorded at Fotress studios Hollywood California. Kat Arthur, vocals. Brian Hansen, guitar vocals. Charlie Vartanian, drums. Patricia Morrison, bass vocals. Producer: Alec Murphy, R.I.P. Album cover: photo. Ed Colver. Back cover: Artwork Miss Kitty. Original pressing, 500 copies, vinyl only. No repressings until 1991 on Triple X records- vinyl, tape, CD. Original EP on Arsenal is a collectable definetly seen at Bleeker Bob's in NYC going for $175-$200.

1982:

Death of Innocence: Arsenal Records. 12 song, 12" LP. 24 track recorded at Fiddler studios, Hollywood California, New Years Eve 81-82, entire album was done in four days recorded and mixed. Produced by Thom Wilson. Musicians: Kat Arthur, vocals additional percussion. Brian Hansen, guitar vocals. Charlie Vartanian, Drums. Steve Soto, bass. Frank Agnew, guitar. Additional help from Adam Maples and Eddy Dwayne on back-up vocals. Album cover: Ed Colver, front and back. Inner sleeve, lync sheet, Gary Silva. Disc Artwork. Miss Kitty. Original pressing 5000 copies. 2nd pressing 5000. 3rd pressing 10,000 copies. Release on vinyl only. No reissues until 1991 on Triple X records. Vinyl, tape, CD.

Hell Comes To Your House. '82-'83 1st compilation. Rerecorded "Daddy's Gone Mad". Produced by Ron Gowdy and Legal Weapon. Bemisbrain Records.

American Youth Report. '83 Bomp Records Compilation- "Pow Pow" rerecorded

1983:

Your Weapon: Arsenal records, 12" LP, 24 track, 12 songs, Recorded at studio Hollywood California. Kat Arthur, vocals. Brian Hansen, guitar backing vocals. Eddy Dwayne, bass vocals. Adam Maples, drums vocals. Produced by: Legal Weapon and Dan Vargas. Album cover art work. Kerby Hansencal. Inner sleeve photo. Ed Colver. Original pressing 15,000. Reissued 1991 on Triple X records. Vinyl, tape, CD.

1985:

Interior Hearts. Arsenal Records, 12" LP, 24 track, 12 songs. Recorded at Fidder studio West Hollywood. Kat Arthur, vocals. Brian Hansen, guitar. Adam Maples, drums vocals. Eddy Dwayne, bass vocals. Produced by: Legal Weapon. Album cover: Mad Mark Rude. Photos. Gary Silva. Original pressings 15,000 vinyl only. Reissued 1991 Triple X records.

1987:

Dudes (Movie Sound Track): "Time Forgot You". Recorded Lions Share studios, West Hollywood, MCA records: Penelope Spheeris film, Kat Arthur, vocals. Brian Hansen, guitar. Adam Maples, drums. Eddy Dwayne, bass vocals. Wayne James, guitar.

1988:

Life Sentence To Love: MCA records: 12" LP, 12 songs. Recorded at the Old Elderado studios in Hollywood. Produced by Dave Jerden. Kat Arthur, vocals. Brian Hansen guitar. Adam Maples, drums vocals,Eddy Dwyny, bass vocals.

1991:

Take Out The Trash: Triple x Records,Recorded at Trak Studio N. Hollywood. 12" LP. 11 Songs. Produced by Ronnie Champain/ Legal Weapon. Kat Arthur, vocals; Brian Hansen, Guitar; Dan Halprin, Drums; Tom Slick, bass.

1993:

4 Song Demo: Kat Arthur, vocals; Brian Hansen, guitar; Jerry Jones, drums; Steve Reed, bass.

LINE UP HISTORY:

In 1979 Kat was in The Silencers. In 1981 she left to form Legal Weapon with Brian. Pat Morrison who'd been in The Bags joined on bass and Charli Vaetanian joined on drums for this initial 1981 line-up. In 1982 Steve Soto and Frank Agnew of the Adolescents joined on bass and second guitar respectively with Pat out of the band. Then they were replaced in 1983 by two members of Saigon—Adam Maples on drums and Eddy Dwayne on Bass.This line-up remained stable until '88 when Adam left to join the Seahags in S.F. and Derrick O'Brian from Social Distortion took over on drums and Pat Bostrem of the Fontanelles joined on 2nd guitar. In 1989 it was back to a 4-piece with Tom Slick on bass and a new drummer in Dan Halprin.This line-up was together for the Triple x record in '91. In '92 for the European tour Billy of the Horseheads joined on bass. In '93 the rhythm section for a previous line-up of The Zarkons joined— Jerry Jones on drums and Steve Reed on bass. This line-up is on the current demo and will be making the next U.S. and Euro tours.

Kitty: So would I—I get a lot of mail from there.
Shane: They love your kind of stuff—what I call punk rock with feeling—which I guess is how I label you guys.
Kitty: Well we've always been hard to label and people aren't gonna know what to think or call us when they hear the new rhythm section, it is our best ever. The first rehearsal with this line-up we planned on playing for 45 minutes and ended up playing for 6 hours! It clicked right away—and that is a necessity when you only have the three instruments cuz there is no place to hide.
Shane: Why, did you ever have a second guitar? During which period—the MCA days?
Kitty: Not then, Brian played all the guitars on that record—but we've had Margo from the Cambridge Apostles, and Wayne from Divine Horsemen.
[At this point I ask them to provide me with a combination discography and band tree so that instead of laboriously going through it word for word interview style we can all read a nice concise version of the facts—if those accompany this int it is because I stayed on the ball and picked them up in time from Kat and Brian]...
Shane: So why don't you tell me one of those funny stories from the tour you were telling me from before the interview.
Kitty: Ahh-the horror stories of the road—the worst and scariest of them all for me was when the rest of the band left me in Cologne and they were all like 500 miles away. Meanwhile the next scheduled show has been cancelled the promoter who was supposed to do it isn't doing it and can't reach the band—the flyers, big posters that cost a fortune weren't put up til the last minute—that and those 20 hour drives and stuff—and even that horror story had an alright ending since I did catch up with the band in time for the next show.
Shane: What about that story about the awful smelling crusties in the squat — that is one phenomena that doesn't seem to have caught on too big here unless you count the straight out homeless !! ha ha—not that many teens are going unbathed.
Kitty: It is like a cult—this building we went to had political punks in one section and then the room where the crusties all lived together. They all looked alike—the same green teeth—they have these dreads which are like huge spikes at 45% angles with the rest of their heads shaved—and the smell!! The clothes they wear look more tore up than your average homeless bum's garb here in America.
Shane: So they had plenty of time to get their hair just right but no time to bathe, eh?
Kitty: I guess so. You couldn't tell how old they were—some of the other punks were explaining that the crusties are just kids and basically going through a "phase." There thing was sniffin' glue and drinkin' beer.
Shane: You'd think over there where good narcotics are available and for much more reasonable prices than stateside that it would alleviate the need for anyone to sniff glue—but I guess it is like some kind of punk rock tradition.
Kitty: But there is also still a big full-on straight edge scene in Germany, in fact one squat we stayed was so well fixed up yuppies were wanting to buy into it. They had a farm that was all fixed up we stayed at.
Shane: I assume those punks are a lot more likely to provide accommodations for crusties than for people using narcotics.. All I know is I've read and heard stories about the persecution of heroin users in those countries where the actual cops are looking the other way. It comes down to the same reality that if shit was legal a lot of the problems would disappear but instead of the underground campaigning for legalization you've got straight edge and the 12 steps types doing the opposite and snivelling and moaning. Which is why I have a real jaundiced outlook.
Kitty: One night in Berlin this girl who was strung out who had Aids jumped out the window of the Hotel we were staying at. So people who aren't particularly straight edge still can end up severely prejudiced against opiates because of the number of tragic incidents along those lines. [Some readers might remember the internal conflict in Flipside when Gary from the bay was blowing off steam about a friend OD'ing and wanted to kneecap all heroin dealers—which was a comment that naturally I had to take personal]...
Shane: At least they have much better access to clean needles.
Kitty: The entire socialized medical systems they have over there are more humane—and if you get on welfare that doesn't mean your only home is made out of cardboard. They get people jobs and decent apartments—it really makes you wonder when you get back to LA and you see the great disparities between rich and poor and how little the available wealth makes a difference.
Shane: The bureaucrats and pigs who run LA are much more interested in enforcing Bush's zero tolerance megalomaniac "order" than making sure the kids have the maximum amount possible of cool places to have late night fun at. [Conversation continues about some polite shit and injustices etc,etc.]
Shane: So it sounds like all the countries you visited sound better than "LA" in atmosphere and pragmatic day to day stuff. Which was your favorite country of all ?
Kitty: Germany! Norway has a great music scene. Holland is cool. But Germany was where we had our best shows. And even with the outrageous prices over there they were very hospitable. Our first show in Cologne the booker took us under her wing and took us home and fed us and let us spend the night even though we'd just met. Oh yeah, watch out for the beer in some of those places—in Sweden all beers are 2.3% so you can drink a lot without getting wasted.
Shane: But aren't there supposed to be a large contingent of alcoholics and people who literally drinking to commit suicide practically.
Kitty: Yep, and that's why you ought to see the Swedes going apeshit on the duty-free booze on the ferry—loading there baskets and getting wasted on the jaunt.
Shane: So you didn't make it to Finland though. A lot of really great stuff continues to come out of there, they've always been a personal fave. Who do you want to plug from over there.
Kitty: Slimy Venereal Diseases is one real good one we played with , there are a lot more hardcore bands with female singers which I dig. Out of Norway they've got a band called "Life and How You Live It"—they've got a female singer.
[Discussion ensues about defining "hardcore" and exchanging notes about the way participation by women has changed through the years——which led to this surprise!—]
Kitty:I remember in the old days when I finally got sick of trying to dance out front to hardcore it was because of getting grabbed and groped. That was gross!!! That's disgusting!!
Shane: Hey now wait a minute Kat—those were the good old days—I used to do that.
Kitty: I wasn't like some guy grabbing my tits or my crotch—it was like Chester the Child Molester out there.
Shane: Well I was a Chester.
Kitty: That's fucked—then cuz of some grabby guy I'd end up turning around and kicking the wrong guy who'd stand there completely bewildered to what was going on.
Shane: To me it was like a pile-up like in grade school—and certainly the early days when pogoing evolved into slamming my concept was dancing was a way of having fun—and after all dancing has always been about the mating ritual—I ain't into the male-bonding thing—or not on the dance floor —but I'll always have my memories of the groping that did seem to be appreciated at the time—I mean this wasn't just something to do with strangers—one's girlfriend was the major partner in any orgiastic pogoing. Anyways—I never did get to telling you how impressed I was when I caught you at the party around New Years—I'm afraid that that night you were definitely a hardcore band in all the ways that count—like Pat Todd says, "HOW IT LOOKS, HOW IT IS !"
Kitty: Our record will speak for itself. Getting on MCA was the worst experience in my life. It all started out with the production factor—cuz the guy who signed us was

working as an exec. asst. producer or something—and he understood us and was looking to reproduce the "heart." Personnel shakedown ended up with nobody in power there in our corner—with them insisting we give them polished BS rock from hell—so we went for the OK-Dokey and at least submitted our will to them somewhat—so now sometimes I have a hard time just sleeping thinking about the mistakes that were made when we first conceived of allowing someone to tell us anything about our music! Never again!

Shane: You guys prove that after a band has been around a while with a seeming lack of momentum then people conclude that the poor suckers are tired out—but now you're playing to the maximum of wild crazy, fun obsessed punkers—so all I can say is that a lot of people will be surprised—and though of course it is possible this leg of your career is still gonna wind you up in some pigeonhole—but a far nicer one to be in—a cult star and all that. **Kitty:** Here's another story of tour insanity—how about us firing the bass player we went over with. The first 2 months I was thinking this guy was gonna drive me crazy—then Brian just told this guy to get out of the van—and he did—and that inspired the shit out of all of us I guess because we proceeded to do another month and a half—the most fun part—of course personal complications ensued when I ended up with a German boyfriend much younger than me.

Shane: What about you Steve, you've been adding brief asides that won't make it through the transcription process—so give me some full-fledged rap—fill me in.

Steve: Well I had pictured myself playing with Legal Weapon through the years—but when I had the opportunity to hook up last year I had the previous responsibilities of road tour with firehose—so you know that this time when I figured I could do both I was way stoked and we ended up doing that New Year's Eve show after I'd only practiced once with you guys—or twice it was. If only we'd asked Jerry to play with us right away—but after the fiasco of the holiday we had our heads screwed on straight and talked her into it—and then she played with us at the party you saw downtown. Sometime's I feel like I have a spiritual connection with Jerry because both her mother and mine are Christian Scientists—but I think in spiritual terms a lot—that's what it is all about—not fame or fortune. If you don't have the spirit you got no business playing music!! I have a spiritual connection with Kat and Brian too—or it feels that way when we're on stage playing and everything is just right.

PART TWO

Shane: Brian I'm just gonna go off on a specific tangent with you—or if not specific at least it will be its own thing cuz no way am I gonna backtrack you through what Kat had to say—since you know her as well as anyone can know another human being. How about the boring typical history shit which we never got into to satisfy trivia freaks. When exactly did Legal Weapon begin—'80-'81??

Brian: I don't know exactly, 81 or 82.

Shane: Well I saw you at the Vex in '80 !

Brian: There it is there then—you remember more of that type of stuff than I do.

Shane: How many songs have you written in your career?

Brian: I guess a couple of hundred, but only an incredibly small portion do I bring in—probably only played about a hundred different songs in my life as far as performing professionally **Shane:** So how do you keep it fresh, what technique enables you to write songs that sound good to you ?

Brian: Well I go out to see lots of bands. Then I'll jam at home with my electric and two amps set for some sounds I like and keep it from there—hopefully you'll catch a few of those new tunes soon since we haven't incorporated them all into our live set.

Shane: So is this the best line-up in your opinion.

Brian: Definitely—even when we've had members before who wanted to play stuff this heavy and hard they couldn't pull it off to my satisfaction—now I can write my best and most favorite stuff and depend on Jerry and Steve to catch on.

Shane: What about discouragement—how often if ever do you feel burnt out on rock and roll—ever?!? I remember reading a Ramones interview in the mid-80s where Johnny was like seriously depressed and claiming that tour was the final one since he was fed up with their lack of airplay—the irony being that the Ramones were turning up as "classic" rock on colleges all over the state/country/world. After MCA were you about through?.

Brian: As much as that was a lowpoint it was still rollicking good fun—so that didn't break us up—some personal stuff between me and Kat could've been the demise [In case you didn't know Kat and Brian were married and lived together throughout the first decade of the band's existence—as with X, Laughing Hyenas to name just a couple they've been abl;e to continue as a song writing duo and leaders of a touring band even though they are no longer romantically involved.] But we were drawn back together and any breaking up we did was so low key and "Not", to the point that in a way it never happened.

Shane: Hey Kat, heres another question that relates to what you were telling me today, are you going to tour America and/or Europe without the CD or at least a vinyl copy ?

Kitty: As long as its out there it'll be worth touring—and we've got this 10 week hiatus while Steve honors his firehose commitments.

Brian: We'll be taking it easy and gearing up to record this new LP in question since we've only got a few songs in the can, that demo you have.

Shane: Brian are you involved in any side projects?

Brian: No, not really.

Shane: Are you going to do anything with Sharon ? [Sharon being his galpal who is also in Butt Trumpet and Bed of Eyes)

Brian: It is a possibility.

Shane: You could be one of the Butt Trumpet revolving door policy guitarists.

Brian: That's a possibility—but right now all I can think about is kicking back with some smoke and Sharon and calling it a night—right??

Shane: Alright dude—lets wrap up so I can include an address fans can write to:

Brian: Heres an address:Legal Weapon, 4585 Rising Hill Road, Altadena, Ca. 91001 We welcome inquiries be it business from labels or fun fan mail or from other bands that want to play shows. [Since we were out in the alley behind Raji's having a session, or as it is known when the Pope is present...we were holding church.. that inspired this next question.]

Shane: So which country has the best dope ? Holland ? Germany ?

Brian: It varies from city to city not just country to country.

[We got mobbed at this point by a bunch of back-slapping fans]

Shane: So compare the two legs of that last tour—cuz it was explained to me how at first it was the official pre-arranged part—and then you went underground and travelled around though the squats.

Brian: The first part was all hotels, plenty of beer and food—but even though we had to rough it the second half we had a great time cuz we'd made a lot of friends and after the first couple of months a lot of locals in general became familiar with who we were and a lot of the squat shows were packed. It was a party.

Shane: For equipment freaks—what is your favorite guitar?

Brian: Gibson SG, that is what I play.

Shane: Any cover tunes you've been practicing lately that we can holler for as encores.

Brian: We've just been working on our new originals. The last tour we did "96 Tears", but I don't know what we'll add to our set this time.

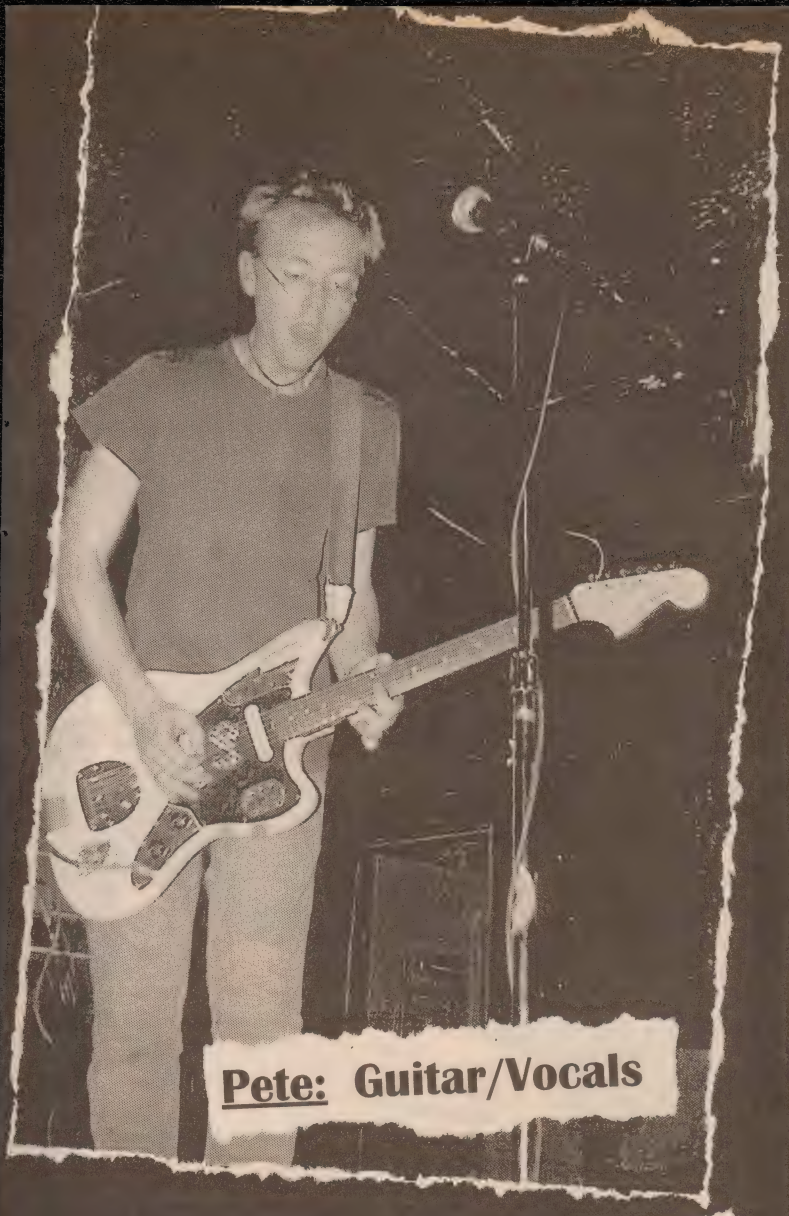
Shane: Well Brian, it's a wrap—we'll just go through the pix and call it a night.

The end.....

HZL

I had first heard of HAZEL through by booking at Raji's. Larry, one of the other bookers at the club, called me up and told me that this new band was coming down to LA and asked me if I was familiar with them. I told him, "no" and he left a demo for me at the club. I didn't think much more about it until I heard the tape. What was THIS? I normally don't get very excited about punk pop, but there was something about this band-- maybe it was the absolutely beautiful simplicity of their arrangements. Perhaps it was the fact that for a three-piece (musically speaking, that is-- you can find out about their "fourth member" by reading the interview), they sounded radically different from the others. Their music was basic, yet extremely melodic, laden with unforgettable hooks, with not too much of anything and plenty of everything else. Or maybe it was the fact that they are such damn good, honest, nice people (a rare commodity indeed in this time of Bikini Kill, et al, ad infinitum, yawn). Whatever it was, they hooked me. With a killer four-song CD EP out now on Sub Pop and an album due in mid to late summer, I figured that I shouldn't pass up the chance to have a word with them while they were in the neighborhood. So here they are... INTERVIEW BY THOM W. THRASHEAD at Raji's in February '93.

Thom: How long has HAZEL been together?
Fred: One year and three days.
Thom: This is the original line-up?
Jodi: Goddamn right!
Brady: Wouldn't have it any other way!
Thom: I want to immediately get the history out of the way...
Pete: Our first show was Valentine's day a year ago, at a warehouse, with Crackerbash.
Brady: Our heroes.
Jodi: They were kind enough to let us play with them.
Thom: How long were you in the garage befor you use in Hazel? Was a lot of it written before the band formed, or did you just got together, wrote a shitload of songs...
Pete: No... Brady and I got together– a few weeks before we got together with Jodi, and we wrote eight songs. Jodi completed them, and we played.
Thom: How do you know each other? Or how did you meet?
Brady: I met Pete when I first moved to Portland. We lived in a warehouse together. We were in other bands, and we always wanted to make music. He was in THRILLHAMMER and I was in SUGAR BOOM, and he knew Fred from the bar he worked at, and my girlfriend knew Jodi from college.
Jodi: She saw me playing before with chicks... and my old band AMERICAN IMPERIAL MASTADON...
Brady: We also saw you in LOVE BUTT.
Jodi: That's my other band...



Pete: Guitar/Vocals

Thom: They still exist?
Jodi: Oh, fuck yeah! Born to DO IT! Do they EXIST?? They're HUGE! ...back in Portland. We just pack every bar in town.
[laughter]
Thom: How many bars are in Portland?
Brady: Millions.
Jodi: There are actually quite a few places to play in Portland.
Fred: There are probably more all-ages clubs in Portland than in L.A. There are more all-ages clubs in Portland than in Seattle and Vancouver B.C. put together.
Thom: L.A. is hurting for all-ages venues.
Fred: Big-city police departments don't like them.
Thom: That's true. That's very true. It's always seemed to me that punk rock has always been persecuted first.
Fred: It's true.
Thom: Why, though?
Fred: The cokeheads who run the fucking discos– the police get paid off by them... I think it's just because they don't get paid off [by the punk clubs]. That's the deal.
Brady: Any time young people get together in any size group, the cops are there– they're on top of it like that.
[we babble for awhile about nothing relevant to this interview]
Thom: Let's talk about the music.
Jodi: We can't talk about my strap-on dildo?
Thrashead: Let's talk about her strap-on dildo, Thom, c'mon!
Brady: It's our biggest inspiration.
Thrashead: How big is it?
Pete: Let's just say they call her "Jodie Bigdick."
Jodi: Let's just say... that is true.
Pete: And just leave it at that. You need two area codes for that thing.
Thom: Let's let the reader wonder.
Thrashead: Do you have it here on you?
Jodi: No, I didn't bring it here tonite.
Brady: We have a seperate van for it.
Thom: The Sub Pop single... that's your first official release?
Brady: No.
Thom: What is the first?
Brady: "Cavity Search." The tape we played you last night. That came out on vinyl.
Thom: What label?
Brady: On Cavity Search. It was released by them.
Thom: When did that come out?
Brady: July.
Thom: Is it still available?
Brady: It sold out. We pressed 1500 and it sold out.
Thrashead: Is that your label? Local label?
Brady: A local label in Portland, yeah.
Fred: I believe we played it tonite, right?
Brady: Yeah, we played all three songs.
Jodi: I'm starting a label; I'm choosing a loser.
Thom: So you have those two singles out. Do you have anything else in the works?
Pete: There's an LP that we're doing pre-production for... it'll be out hopefully in August. On Sub Pop.
Thrashead: How did you hook up with Sub Pop?
Pete: We really don't know. I think Pond had something to do with it.
Thom: They just called you up? Or showed up at a show? What happened?
Brady: Jodie and I were at a show together. That was the first time we met John.
Jodi: They come down for the Pond and Sprinkler shows because Pond and Sprinkler are from Portland and they are on Sub Pop, and me and Brady met them at one of those shows and they said that they want to come and check us out–that they heard that we were alright or whatever.
Pete: It's a combination of that and also Janelle from Ooze records in Portland. She had some dealings with Sub Pop and she put in some good words for us.
Brady: It was really funny because at that show they kept saying "Go talk to him, he really liked your tape, he's really into you..." And he was!
Thom: How did everything come together as far as "You're gonna sing this song, you're gonna sing that song?" How did the songs get written?
Jodi: I don't have anything to do with it– I'm the drummer.
Pete: We tried writing music sort of spontaneously... but–
Jodi: We never practice so we can't write music together– let's just lay it on the line. We don't practice. We can't write music together. We suck. We're trying to evolve out of this little dilemma of ours, but that is the way it is so far, so...
Thrashead: For not practicing, it sounds pretty damn good!
Pete: [joking] It's just loud volume and tapes and tape loops, basically.
Brady: We get tired of songs so fucking fast. We have about 28 songs. And we have more on the back burner– 28, not including covers–
Thom: But how did those 28 songs get written?
Jodi: Brady and Pete.
Thom: How do you carve it in stone? Do you work it out when you _do_ rehearse, or do you arrange it first and then bring it to the band?
Jodi: If Pete has an idea, or has most of the song– or sometimes he has more than the others, then me and Brady will get together and work out chords or whatever... hell, I don't know what's going on. I mean, I don't understand chords. Ha ha.
Thrashead: You just play drums?
Jodi: No, I play other things in Love Butt. This is my side project. Pete's a better drummer than me, and I'm a better guitar player than him, but– we take our cues from each other. But, anyway, they come to practice and say, "Here's our folk song!" and I say, "Oh, God! Can we make that PUNK ROCK??!" And then we play better. And then we get to play it once, and then we play it live and I get to figure out my vocal parts, because we don't have a PA really, and then, we're done.
Pete: And then Fred gives his influence.
Thom: That's my next question: What's Fred's story?
Fred: The Beatles went John, Paul, George, Ringo. John and Paul have their names on the songs, but you KNOW that George and Ringo helped write those songs as well. We basically go "John, Paul, George, Ringo" in the creation of

and the evolution of the songs. Generally speaking.

Jodi: Sometimes it went "Paul, John!!"

Fred: Of course. Of course. And sometimes it started with Ringo.

Thom: But what about Pete?

Fred: But for the most part, it goes "Pete, Brady, Jodie, Fred."

Thom: It's really interesting that you interpret what they're playing. On the surface, if you just look out of the corner of your eye... it just looks like you're going off, when you're actually– at least me, when I focus on you, you're actually miming what is being said lyrically...you're acting out in feeling what they're playing.

Brady: That's true.

Thom: You seem to be totally in sync with what is going on.

Fred: I sort of bring a bunch of stuff– I try to use the stuff that's around more than bring stuff and use new stuff as much as possible... I sort of go through phases. I had a broom, and there was about six shows where I used a broom...

Jodi: At shows in town he brings lots more stuff. Like sometimes, he uses tons of shit.

Fred: I like clubs that have ladders or great big things that I can climb on...

Thrashead: Did you start out playing an instrument, or–

Fred: No, I've always been the dancer.

Thom: Visually, you guys are definitely different. You're something to watch. You [Jodie] look like you're having an absolute BLAST pounding on a drum kit. A big smile on your face, and then you just yell something into the microphone, bang on some more shit and then you smile again. It's really cool.

Jodi: Thanks!

Thom: Ok... the tour... how long have you been out? Is this your first road trip?

Jodi: Yeah. Pretty much. We went up to Bellingham once. Bellingham is a great place. We played three show that time, that was our first little trip. But other than that, this is our first tour.

Thrashead: What are some of the other bands that you jam with when you're home in Portland?

Brady: Love Butt, Crackerbash.

Pete: Sprinkler.

Jodi: We played a lot of show with the Spinnanes– well, a couple.

Pete: Trailer Queen. GREAT band. Totally great band.

Jodi: We've played a bunch of shows with

Heat Miser...

Thom: How many shows have you played so far on this tour then? And where did you play? And what did you like and what did you hate?

Fred: Bellingham, Vancouver, Seattle, Portland, Eugene, San Francisco, three in L.A.

Jodi: There hasn't really been one show that I didn't like, actually.

Fred: A couple were hard.

Jodi: Eugene was hard, but– it was a really big club and it was a tuesday night or something and we were headlining. There were people there that had heard of us, definitely, but we never played in Eugene before, you know...

Fred: Jabberjaw was hard because there wasn't enough light– or space.

Brady:

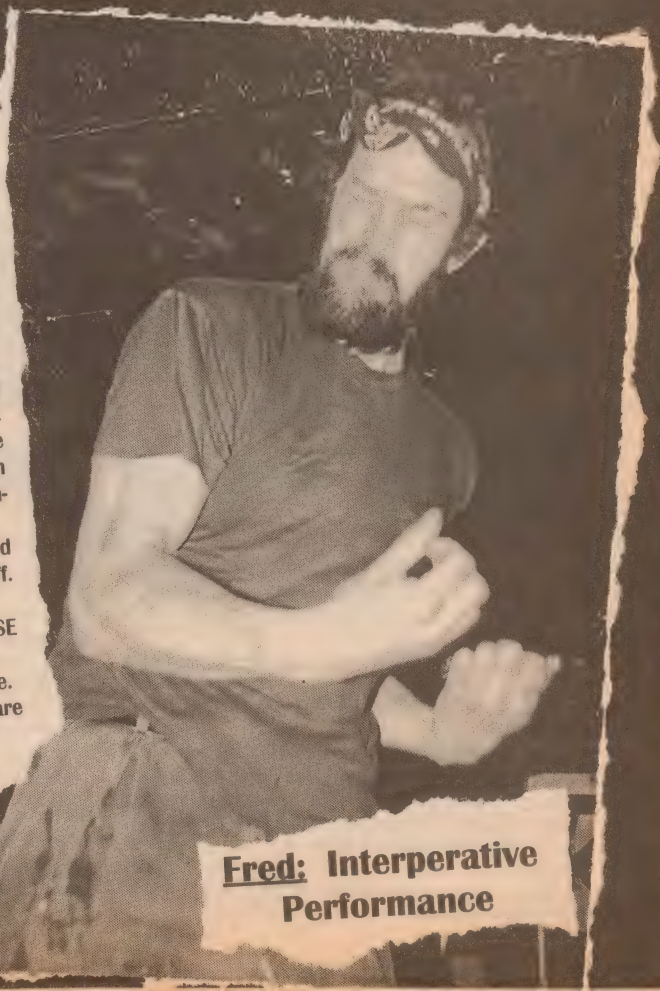
Brady: Bass/Vocals

Jodi: Drums/Vocals

the atmosphere of the place and it kind of warms up. In the summer, it really warms up!
Brady: It's kind of like the Xray in Portland.
Thom: What are the top three places to play in Portland?
Jodi: Xray...
Brady: La Luna is actually a nice place to play, but it's huge. It's like a 1500 seat place.
Jodi: But they're doing dollar shows there for local bands... even for some out of town bands they charge a buck or two and they pack it. They're doing pretty well.
Thom: With that size of a venue, you can still pay the bands. Everybody wins. So... Sub Pop is treating you pretty well?
Jodi: They're treating us really well. They're great. We can't say that we have any complaints.
Brady: We can't say enough good about them.
Fred: It doesn't seem like they're being our sugar daddys at all, either. It's more like they're our friends.
Thom: They seem to be giving you full-on tour support, which I find weird for a band with just a single out...
Brady: Kim of THE FASTBACKS– they just shifted around everyone's responsibility and she just got that... her sole job now is tour support. In terms of promo stuff and everything else. We don't get any money from them because we don't have an album out, so there is no purdeum or anything likt that– it's all what we make at the door and what we make on our merchandise and stuff. But they're making the phone calls.

Thom: But what they're doing is what management would take 15% for, so tyou're actually, in effect, making money by not having to spend it...
Pete: Exactly. They make a van available, product available and we always have someone we can call and whine to, you know?
Thom: Have you given them any of those "mommy-daddy" phone calls?
Jodi: Not yet.
Brady: Actually they do owe us money. I put seatbelts in the van and I wrote them a note that said, "Dear Mom and Dad: Please send us money. We're broke." Actually, they're bigger geeks than we are and that's the best thing. They make us feel like lesser geeks...
Thom: How many are on the staff now? Seven or so?

Brady: Seven to ten, probably. Maybe twelve.
Pete: In the mailroom, there's like five people down there.
Brady: We don't understand the mailroom at all.
Jodi: There can't be more than fifteen. I don't know.
Thom: Ok.... is there anything that you feel strongly about that I couldn't possibly know about?
Brady: There should be way fucking more all-ages clubs all over the U.S. Places for kids to go see music, because that's the purest way to play... the people are there for the music...
Fred: The cutting edge of the music is MADE by kids who are under 21...
Brady: But all of these clubs– you have to be 21– it's totally exclusive. It associates alcohol with music. It's fucked.
Pete: It's really difficult to book an all-ages tour. It is.
Thrashead: It's the same people that fuck with Al's Bar. That bar is a 21 and over place. They try to shut them down every fucking time.
Thom: The other well-known all-ages place in LA proper is called the Anti-Club and it sucks shit.
Thrashead: There are a few more all-ages places that just started here a few months ago. There's a place BY the anti-club which is run by these kids called "Macondo," it's a Spanish cultural center. They've been doing a lot of hardcore shows there...then there is of course Jabberjaw...then the Hong Kong Cafe downtown– an old punk venue from the late 70's/early 80's is now putting on all-ages shows. Anyone can go in there, rent a night for a hundred bucks, rent a PA and boom- you got an all-ages gig. WITH a bar, if you're over 21.
Jodi: I'm starting a little label in Portland called "Candyass" and we're gonna buy a generator and have, like pirate shows all over the Portland metropolitan area this summer. In fields and stuff.
Thom: Ok... that probably about does it... any closing remarks?
Jodi: I want people to submit their demo tapes to Candyass Records. c/o Jodi Bleyle, 3806 SE 21st Avenue, Portland, OR 97202
Pete: Um... my attitude about LA has changed dramatically. People were really nice this time.
Thom: You can easily go both ways here. There are a lot of assholes in this town but there are also a lot of really cool people. It just depends on who you run into, I guess.
Fred: "Real" people stick out here.
Jodi: Yeah, it's not that hard...
Thom: So anyway... a word to the wise– a word to the not-so-wise...
Pete: Don't ever eat the gravy fries that you get in British Columbia.
Thom: How long did it take you to get over it?
Pete: Oh man, I was in hell for a LONG time. I lost track.



Fred: Interperative Performance

possum dixon

POSSUM DIXON totally rock. They've got an awesome pop sound that keeps you moving all night long. We saw them for the first time last summer at Al's Bar and since then have tried to get to every show they've played. When they put out their first single "Nerves" (on their own label, Surf Detective Records, and distributed by the friendly folks at Flipside) We had to find out what these guys were doing, which, it turns out, is quite a lot. In addition to starting their own record label, they have done an excellent and incredibly low budget video of "Watch the Girl Destroy Me," are working on a second video for "Nerves," and have put out a lyrics booklet called "Music for Deaf People." We tracked them down to their secret hideout somewhere in the LA Metroplex in an attempt to find out what is behind "music for a one room apartment." The following is a classified transcript of the debriefing session for your eyes only.

by Jennifer Wolfe & Craig Ochoa

Robert Zabrecky- all bass, vocals
Celso- he plays guitar
Rich Treuel- drums
Robert Sullivan- guitar, piano

Jennifer (to Rob Z): Bob Cantu said he had interviewed you a couple of years ago and that the band was a lot different then; you didn't have the keyboards, you hadn't moved to stand-up bass...

Rob Z: I had just got on stand-up bass, which was followed shortly by the birth of the piano.

Jennifer: What prompted those kinds of changes?

Rob S: For me, at least, I thought it would be interesting to try different things. I always had this thing about playing piano. It's got a lot more capabilities. I was just kind of screwing around with it at first, and we started incorporating it. Rob asked me to bring it to practice a few times, I did, and it's been a mainstay ever since. It brings a little something extra in, something different. I like it; it breaks it up, for me at least.

Craig: It definitely adds to the mix. You'll be going along,then suddenly jump over to the piano...

Rob S: The first few times I used it a couple people said, you know, but I don't really think I was playing to the song's capabilities. Like I can't play...for some people they can just...I mean, some of these songs I'm still putting a little something in or taking a little something out. That's been really interesting, it's like I'm rewriting the songs all the time.

Rob Z: W ÿ7E you learned how to play the piano just like I learn ÿ7E how to play the bass; basically on stage.

Rob S: Yeah.

Rob Z: That's how we learned to play

Rob S: I don't practice it all at home; it's either at rehearsal or it's live and then I get a reaction and say 'Oh, well I guess that works.'

Craig: Are these songs on your new single older songs that you'vebeen working on, evolving at your live shows or are they...

Rob Z: Yeah they're live songs.

Celso: Yeah, especially "Nerves." We recorded a tape of seven songs previous to this single and Nerves wasn't even, even, well, this version of Nerves has a new ending. We just basically evolved to it.

Rob S: Rob Eisenhammer from Distorted Pony put out that cassette with us which was really cool but also really quick, although maybe not by Rob's standards; it was about five days worth of work for seven songs, room recordings and overdubs, but "Nerves" really changed for me after that, with the keyboards and stuff. When we wanted to do the single we took it to Rusty's Wireworks and we only had those two songs to do so we could spend a lot more time on them.

Jennifer: So what happened with that cassette?

Rob Z: I heard it the other night over at Al's Bar. They played it in between bands.

Craig: Cool! That's when you know you've Arrived. It's a barometer. You go there and hang out to see what they play between bands.

Rob Z: So I guess we're on the threshold of something, something—

Craig: Something really cruel!

Jennifer: You've been playing a lot of shows lately, more than before.

Rob Z: Well, no, we probably play less now than before.

Celso: We used to play EVERY...WEEK.

Rob Z: Once a week for the first three and a half years or so. A lot.

Rob S: A lot. It literally got to be kind of overkill...

Celso: We go through periods where we won't play for an entire month, then the next month we'll do like, three shows, then we'll plan maybe one show the following month.

Rob Z: Playing live is my favorite. Absolutely. It brings me the most pleasure of anything. There's nothing like it.

Rob S: Me, I wish we could spend more time in the studio, kind of hands-on. When we record I've had Rusty (engineer) stop and say "Wait! Sounds great, but stop jumping around while we're recording." You get so used to playing live so much, when you finally sit down to lay your vocal down it feels kind of weird. Whether it be a guitar solo for Celso, going off and doing it all by himself, or an over dub or something, instead of doing it live.

Celso: It's very antiseptic. It's like a surgery of sorts.

Jennifer: So what was your best live show?

Rob S: We probably each have different opinions on that. For me it would be this Halloween party we did. It was on the third floor of this really old house. It was all out of tune—

Celso: OH YEAH! THAT ONE WAS GREAT!

Rob S: I was stuffed like a fat farmer.

Rob Z: That doesn't count 'cause Rich wasn't in the band.

Rob S: That was pre-Treuel trouble.

Jennifer (to Rich): So when did you join?

Rich: A little over a year ago.

Jennifer: How'd that happen?

Rich: I was in another band...

Jennifer: Which one?

Rich: They're called Twister Naked. I went to school with Rob and Sully, and I knew they were in Possum Dixon for a while. At one point they asked me to be in it; they were in between drummers at the time, and I said no, I was really involved with Twister Naked; that was about two years ago. Towards the end of '91 I was looking for a change, and I'd seen Possum Dixon, really liked their stuff, so I called them up and they were still looking for someone at the time.

Craig: And you just happened to fall in with a great band.

Rob Z: It was his luckiest day!

Rich: I do feel fortunate.

Rob Z: I think some of our best shows have been at Al's Bar.

Jennifer: It's like home. It's gross, but it's home.
Rob S: We've done so many shows there, my equipment sets up automatically all by itself. That's what it seems like.
Celso: Yeah. Everything flows really easily at Al's Bar. You show up—
Rob S: No sound check, here I am, ready? 1-2-3-4...
Jennifer: You know where the bathroom is.
Celso: Turn it up and GO.

"I guess we're on the threshold of something, something..."

Rob Z: It's the only place where the doorman knows me by name, everybody there knows you, it's kind of ...Cheers.
Jennifer: Ugh! Lizzie could be Shelly Long!
Rob S: Is this printed word for word?
Craig: It's completely subjective, random, and tyrannical.
Jennifer: On with this "favorite show" thing.
Rob Z: There's been a lot of them. I'd have to say the Roxy.
Jennifer: Was that with Rocket From the Crypt and Clawhammer?
Rob Z: There was about three inches in print difference (on the flyers). We went on for about twenty minutes at nine o'clock-
Jennifer: And they played for a year!
Rob Z: They played for a year-
Celso: A year and one day
Rob Z: They got a bunch of filler bands they knew wouldn't mind taking a small time slot.
Jennifer: "Filler bands"!? Like Clawhammer, Possum Dixon, who else played?
Rob S: Clawhammer was on the top of the shit heap on that bill.
Celso: Some band called Colorbox or-
Rob Z: Jasmine Grooves, Citrus Sunrise-
Rob S: Citrus Grooves.
Celso: Citrus Grooves! That was it!
Jennifer: Why don't I remember any of these? Pretty scary.
Celso: Yeah, that was a good show. Shows like that are especially good for Rich because he can hear everything.
Rich: For a drummer it's hard to hear behind everything. A lot of places don't have good monitors.
Rob Z: Or ANY monitors.
Jennifer: Al's Bar would be good for that.
Rich: Well, Al's Bar is so closed I can really hear everything, but when you're in a bigger stage, like the Roxy, when you're separated, it's hard.
Rob Z: Palomino is good for sound.
Rob S: The Palomino's got a great sound.
Jennifer: I haven't been there since I saw Screaming Jay Hawkins. Cheap beer, nice benches-
Celso: You saw Screaming Jay?
Rob S: He was on my CD player last night!
Jennifer: Screamin' Jay's the best. Furburgers!
Rob S: I don't care about any band who suddenly says that they've fuckin' played long and hard and have gotten no gratitude, but that guy...has fuckin' played since god knows when, '58? And he STILL hasn't gotten the serious attention that he should.
Craig: Well that's 'cause he ain't dead yet.
Rob S: That's completely true.
Jennifer: Maybe it's the bone in his nose.
Celso: He's gonna eclipse Little Richard.
Jennifer: They'll have an article on him in the LA Weekly.
Craig: It's across the board, I mean,who was into Frida Kahlo when she was alive? It's stupid, really, this posthumous worship.
Rob S: No shit.
Celso: My favorite show, I think, was the one we played at the Palomino with FireHose.
Jennifer: I couldn't get in to that one. They were all sold out. The Pope couldn't get in.
Celso: We also played there over the summer with the Dead Milkmen It was the first time PeoPle slam-danced.
Jennifer: Not just hip-shakes?
Rich: No, they had a whole pit going there, for a while.
Celso: It was really weird.
Rich: A bunch of drunken little kids-
Jennifer (to Rob Z): You're into that. You like it when people start dancing.
Rob Z: I advocate it. I try to provoke it.
Jennifer: Strongly.
Rob Z: I truly think that if you can make people move by your music, jerk around and dance, if they choose to slam, well-
Rob S: They paid their money.
Celso: That's true, they can do whatever they want once they're in.
Rob Z: It's gonna make people who want to jerk back and forth and do this (snaps fingers and strikes dance pose-Craig) move to the back or something, but whatever.
Rich: We played at Occidental College
Rob S: Speaking of septic,I mean, It was the most sanitary banquet hall-
Rob Z: It was like playing in a public library.
Rob S: Florescent lights...
Jennifer: Did they ask you to turn down?
Rob S: No, though I was expecting them to. They had this throwback to the renaissance for a sound man. They had a lot of people in there. Rob said "Turn off the lights...don't be afraid to move" because it was kind of stiff in there, then he grabbed a girl out of the audience and they were dancing-
Craig: Woo!
Rob Z: Like a Bruce Springsteen video-
Rob S: He tried to get her on his shoulders but he fuckin' wiped out-
Celso: Man, I was pissed he didn't give her a hug, you know, they were dancing together then she slipped back into the crowd, and it's like, where's the hug?
Rob S: They were both just smiling at each other. It was great.
Jennifer: Cool! Did you get her phone number?
Rob Z: No, I think she was with her boyfriend.
Celso: She was with her fuckin' mom! (much laughter-Craig) A carpool picked her up! Her mom pulled up and picked up like, four of them.
Rob S: All I know is we had two hundred and fifty big ones sitting and warming our back pockets.
Craig: Colleges pay. Are you looking for more college shows?
Celso: Sure. They always seem to pay you and treat you a lot better than clubs do. They also have the funds to do that. They have the pizza parlor upstairs, they've got the student union check ready to go...
Rob Z: Students are students. They're not...in business.
Jennifer (to Rob S): You go to Northridge, have you played there?
Rob S: You know, I've solicited them and they've turned us down. They didn't even answer us at first. I called them twice and the second time I said "Fuckhead, you don't even have the courtesy to call a band back to say 'no'. Piss on you and your fucking Northridge. I hate this school." It's been this thing with me. It's like, look, I GO to this fuckin' school. I don't care if my band's from Simi Valley, we've never done an outdoor show, I go to this school, I want to play here. You know what T mean?
Jennifer: The last show I saw at Northridge was Mary's Danish, when I was still a student. It was pretty interesting.
Craig: What's your new record about, anyway? Why'd you make it?
Rob S: Spread the Gospel.
Celso: Yeah.
Rob Z: Because no one else was going to make it.
Rich: To put ourselves in debt.
Craig: Debt. That brings up Money. That brings up Jobs. How do you pay for what you do?
Rob S: We work very hard. Nine to five grinders. And that's about it.
Jennifer: You do the mailroom bit, right Rob?
Rob Z: Mailroom jerk.
Rob S: I work in a customer service department for a post house on a weekend shift, Friday, Saturday, and Sunday, three twelve hour shifts.
Celso: I'm a video editor. I make trailers.
Rob S: Fuckin' liar.
Jennifer: You bring coffee?
Celso: Coffee, bagels, doughnuts, yeah.
Jennifer: Bagels? Alright!
Rob Z: I'm also a bagel person.
Celso: We all have basically the same type of jobs.
Rob Z: Ask what Rich does.
Rich: I work for an advertising company. Basically the same type of thing he does.
Jennifer: Bagels?
Rich: Bagels.
Rob Z: We're grunts. We all meet here after our jobs and talk about how much they suck. The record is basically what we are doing. There's no compromise. That's a hard thing.
Craig: That's something I noticed about "Possum Box". That whole package was so well put together, well made, the craftsmanship that went into it-
Jennifer: So tasty! The colored vinyl-
Craig: Not just the vinyl, the colored paper between each record, the printing on the box-
Jennifer: The little matchbooks-
Craig: Everything. Do you just have these big brainstorming sessions and add layer Upon layer or does it just fall together?
Rob Z: No big brainstorm...just a lot of little ones.

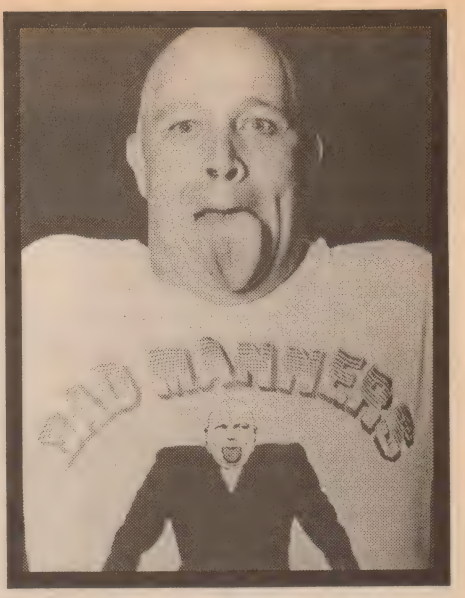
Rob S: That was a long tedious project but it came out...unique. Rob still whines about some of the cover art.Something about the contrasting...
Celso: It's a novelty item.
Jennifer: When did you put that together?
Celso: About two years ago.
Rob S: It was recorded summer of '91, came out February or March of '92.
Celso: It took a long time to come out because we didn't know if it was going to be a five or six song EP, but we finally decided to go against that and do the three singles in one.
Craig: What does the future hold? What do you guys dream about doing with Your band? Is there some greater glory?
Rob Z: We want to see how far we can take this thing.
Craig: Do you have any plans for touring or anything?
Rob Z: We're going to Texas.
Jennifer: How long are you going for?
Celso: Ten days.
Jennifer: How many shows?
Rob S: Five shows, more or less.
Jennifer: Are there any bands that you know of that you're playing with?
Rob Z: The answer is no. A lot of things fell through. NoFX fell through. We are playing with a lot of two-tone bands though, from Minneapolis. I want to see how far we can take Possum Dixon. We started from scratch, we're here, god knows where it's gonna go-
Celso: Each year it seems-
Rob S: Fuck it. I just like it where we are. I just want to play.
Rob Z: I'd like to go to Europe.
Rob S: I try to get people on the phone who definitely wouldn't give us a second wink, but I try to call them to see if we could get something going, work something out, try to push it. But I really can't say what the goal is. I think a great milestone for me would be to go to at least two-thirds of all the states in this country. That would be way cool.
Jennifer: Are you all pretty free to tour?
All: NO.(laughter)
Rob Z: That's what Executive Slacks is about. We're all very not-free. **Rob S:** It's like an ultimatum for me, though. Let me goor I'm gone. Fuck this job. I can get another dink job, that's no problem.
Jennifer: That's what I said. Two and a half months later...
Celso: If we all worked together in one place I think it would be harder...
Rob S: I could do something really heinous, get fired, collect unemployment...I couldn't imagine turning down a tour. No way.
Craig: It's so evident that you love to play. What brought you to music, as individuals?
Rob Z: My family was always very discouraging.
Celso: Yeah, same with mine.
Rob Z: I just always felt music always...it fills me. I got into music when I was really young, ten or eleven years old.
Jennifer (to Rich): Did your parents get you your first drum kit?
Rich: No. I bought it myself. They were totally against it. They wouldn't tell me not to do it, but I knew they didn't like it.
Jennifer: They would have preferred the piccolo?
Rich: Yeah.
Rob Z: Or IBM, or whatever.
Celso: My dad bought me my first drum kit. I got straight As in seventh grade. It was the biggest piece of shit. It was a Sears kit, you know, but I learned how to bang on it.
Rob S: My brothers both played in bands, that probably had some bearing, possibly, but I picked up guitar in high school just like any other stoner...
Craig: A few chords of Black Sabbath...
Rob S: Yeah, I took lessons for a long, long time, said forget all that shit and PLAY.
Celso: Did you have intentions of being in a band?
Rob S: Once I got a guitar. It was like a pipe dream at first, back then it was so distant. I was just trying to do four or five chords-
Rob Z: Years and years of air guitar. Tennis racket. I did the whole Cheap Trick album when I was seven or eight.
Craig: Dream Police?
Rob Z: No, I think it was Live at Budokan.
Craig: Fuck yeah!
Rob S: Elton John's Greatest Hits.
Jennifer: I'd like to hear about what you guys like as far as what's out there right now.
Rob Z: I like a lot of jazz music. I think there's a lot of great local bands that are really amazing. I like Trotsky Icepick. As far as LA goes, there are a ton of good bands and all the bands that I like, people basically have no interest in them.
Jennifer: Go figure.
Rob Z: They've been around for too many years, they're not the pick-of-the-week, they don't sound like such and such a band...
Craig: I know what you mean about the over classification of things, the pigeonholing that goes on.It's easy to see where a band like yourselves would fall through the cracks most of the time-
Celso: We do!
Craig: You don't have any girls in the band, so you're immediately fucked right there, and you use a combination ofmusical sounds like the stand-up bass-
Jennifer: And the keyboards.
Craig:-but yet there's distortion on the guitar-
Rob Z: Nobody can categorize us as a certain sound.
Rob S: If you listen to it, it's instantly pop music. I'm not walking up to people saying this is totally new. That's bullshit.
Jennifer: I thought this was grunge! I'm in the wrong place?
Rob Z: It's just our version of rock and roll. That's all it is.
Celso: Basically there's only two types of music out there-
Jennifer: Good and bad?
Celso: Well, no, the only two things in the "pop" genre that I hear as different, the stuff that's WAY the fuck out there, then you've got the rest of music, and people keep trying to categorize EVERYTHING...and you can't.
Rob S: Rock and roll is in a million different camps.
Jennifer: I don't think people really talk about "Rock and Roll" anymore.
Rob Z: We do. You hang out around Possum Dixon long enough, you hear a lot about rock and roll.
Celso: "Rock and Roll"...I used to HATE that, but I've come to terms with it now-
Rob Z: That's what they're calling it, right?
Craig: That's the task of today's musicians: Coming to terms with rock'n'roll.
Rob Z: You run into these guys, "So dude, what's your band like?", and, well, we're rock'n'roll, come see the rock concert!
Rob S: Rob says "rock concert" all the time. People just go "oh, man". I love saying that now.
Rob Z: We're an American rock and roll band. It's-
Craig: It's a rarity!
Rob Z: We're neo-industrial early eighties with a, ah, techno twist.
Jennifer: And good hair.
Rob S: Definitely a political charge in there somewhere-
Rob Z: We sound like fuckin' Guns n' Roses, you know what I mean?
Rob S: With a christian feel.
Rob Z: Yeah, right. Fundamentalists, too.
Craig: But accessible.
Rob Z: We're shopping our demo.
Rob S: Definitely marketable, too.
Rob Z: I swallow.
Jennifer: Whoa! Let's go out!
Craig: That's definitely marketable. What do you write about?
Celso: Booze, blood, and boobs.
Rob Z: Whatever. Different things. They're all different.
Rob S: Frustration...going into an elevator carrying a boxful of shit that's going everywhere in the office, for a bunch of fuckin' fat people who never went to school or did shit in their lives,you know, and your going, "I'm getting seven-fifty an hour for this SHIT"...that kind of anger. Relationships with people. Real things.
Jennifer: Do you plan to do more recording?
Rob S: Yes. Our next endeavor will be a double single. Two singles in a fold-out jacket.
Rob Z: I've got this book, it's called "Exploring Death Valley". It's got these cool screens on it and we'll probably model the project,aesthetically, on the Death Valley book. It was issued about fifty years ago.
Rob S: I'm learning a lot about running our own label. Even though it's us, it's having to play live at the same time, I mean we have our own tax ID number and the whole nine friggin' yards. Getting ads right, getting them together, getting them to people, getting them to the stations, the thing with Flipside, distribution. It's been one amazing experience. I know people say "Ooh, you pay for it yourself?". I don't care about that. At least we have had it from beginning to end, one hundred percent, WE did it. When we were trying to shop our stuff around, nobody else wanted to do it, we got a lot of runaround. Fuck it.
Rich: We'll do it ourselves.
Rob S: For me, it's been a great thing. You call somebody up about the single or something, they say "Yeah, yeah, send me a fax", or whatever, so you're up into the middle of the night to mail out a press release or something... and then you don't hear anything. Then, when you're really feeling low, they call you up and go " Hey man, send us a couple". Fuck. It makes it SO worth it.
Craig: Were there any names you guys didn't use for your band?
Rob Z: No, Celso called me up and said "I saw this guy on TV-
Jennifer: TV strikes again!
Rob Z: Well, it's the crime thing, it's the motif of the single and the poster. We all have this mutual fascination for cheap crime, American guns, and all that bullshit.
Jennifer: So do you watch the "reality" TV shows
Rob S: I like when they do dramatizations. It's gone in kind of a shit direction, though.
Celso: You gotta admit, when America's Most Wanted first came out, it was pretty fun.
Jennifer: It was cutting edge!
Rob S: He's in that control room with those computer screens, and it's like "We're in Your fuckin' living room, man".
Rob Z: There's a killer outside of your window, pick up your phone!
Rob S: Look through your venetian blinds-
Celso: The killer's outside your house! Quick!
Craig: I've heard analysis of the whole interest in that type of thing, how things are starting to boil down to three types of people in America: police, victims, and criminals. It seems to polarize things ever further.
Celso: Which one would YOU rather be?
Craig: It's the socialization of it. How we conceive of ourselves is how we're going to behave. They would just love us to conceive of ourselves in one of those three categories.
Rob Z: Exactly.
Celso: You could be all...at once.
Jennifer: You think so?
Rob Z: Celso could. With Celso it's day by day.
Celso: I could be a cop by day, a victim at lunchtime, and a criminal by night.
Rob Z: Keep a change of clothes in the back of your car.

photo by Al

"When we record I've had Rusty (engineer) stop and say "Wait! Sounds great, but stop jumping around while you're recording..."

Skank!! OR Buster Bloodvessel

will sit on your head!!



BAD MANNERS is big, bald, and back.

by Gary Indiana

I walked into Slim's, SF's big, brick, nice, blues-and-roots-and-occasionally-other-stuff club one night recently. Some hard working media rep had been nice enough to send me the new **Bad Manners** CD, **"Fat Sound"**, newly out on XXX Records. One listen and I was nearly bouncing off the walls, easy to do in a 9x10 SRO. So I figured that the gig would be fun. Little did I know!

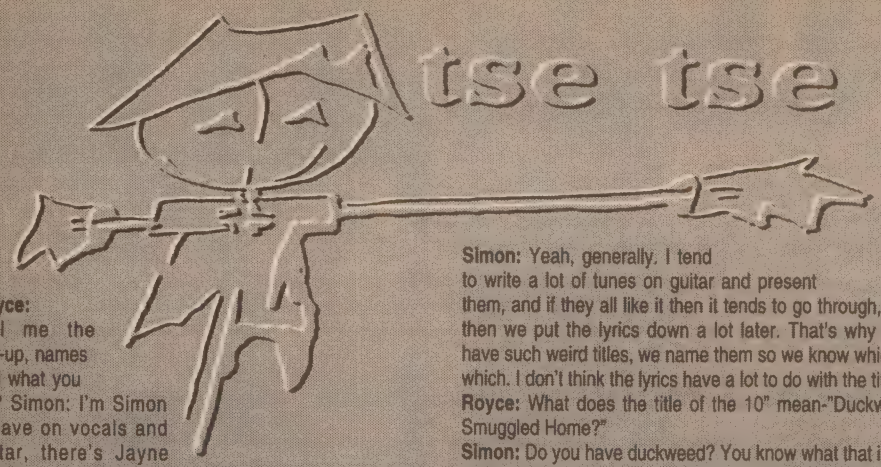
live photos by Gary Indiana

The place was packed, and when the big, brass-endowed band hit the stage and started cooking that roots-Ska sound, the crowd went nuts. And there's this bald fat guy, looking a lot like my dad, jumping around like a pudgy proton and working everyone into a frenzy! People are trying to skank but they're jammed so tight it turns into pogo! Burr-headed dudes in Bermuda shorts leap off the stage while playing huge saxaphones! It's total mayhem and I'm going down front or die trying! I haven't skanked since the days of 2-Tone but it comes back like a primordial urge and pretty soon I'm a bruised, sweaty, happy mess.

Afterwards I finagle my way into the dressing room where His Busterness is holding court with his adoring fans. A helluva nice guy, friendly and amazingly animated after a performance that would put many a younger, slimmer punk or metal singer to shame. When I arrived he was voicing the opinion that punk rock had been invented in the U.K. but I had to correct him. Other than that one bit of whimsy, Buster is a man with a clear vision. A world of Ska. SkaWorld. He lives and breathes Ska. He likes all kindsa stuff, in fact he's produced speedmetal bands. But Ska makes his blood boil.

Coming out of the London ska scene, Buster and his band have always been a Skinhead band. That's their scene, their homies. Important to note: we're talking about the race-tolerant (thus the love for ska), dance-crazed, skinhead moonstomper kind of skinhead. The authentic Skins. Not those other guys.

Along with the Specials, the Beat, the Selecter, and Madness, Bad Manners rode the 2-Tone wave to fame and glory in the late-'70's/early-'80's. In fact they had some big hits in the U.K. and got considerable college and Rock-of-the-80's airplay here. As often happens, they had problems with their label in '83 and lost momentum. After finally extricating themselves they signed to CBS in '85 and promptly got lost in the corporate shuffle. CBS didn't have a clue. After more lost time, they came back in '89, put out an indie record, and started touring. And now with the release of **"Fat Sounds"** it looks like Bad Manners is going to be throwing their weight around again.



Royce: Tell me the line-up, names and what you do? **Simon:** I'm Simon Cleave on vocals and guitar, there's Jayne Lockey on bass and vocals, Mark Goodrham on guitar and vocals, and Ian McCrimmon on drums.

Royce: Since Tse-Tse Fly was once two seperate groups, give us a brief history of each group as an individual and how they emerged?

Simon: It's kind of a weird thing. We were a lot of ex-students. One group was called FLUFF, that was Jayne, and me and this guy called Tim who was in a band called AC Temple, and they moved to Sheffield.

Royce: Which records (of AC Temple's) did he play on?

Simon: He's still in them actually, so I shouldn't speak in the past~tense. But we were kind of a three-piece for about two years, I think. But at the same time that was going on, Paul Dorrington, from the Wedding Present now, started TSE-TSE FLY. That was him, Tim from Fluff, and Mark and me. You see, it was really quite cosy. And both bands were going quite independently. It seemed obvious when Paul left Tse-Tse Fly to sort of join the two things up, because Tim had his other band and he was moving away. It'5 quite simpler that way. Basically, both bands shared members, when Paul left, Tse-Tse Fly became a three-piece. The line-up of Tse-Tse Fly was Ian on drums, Mark singing, me on guitar, and Paul on bass. And when the Wedding Present lost Peter Solowka, I think Mark as well as Paul auditioned. Very close between them,but Paul got it, and we became a three-piece for a while. But I didn't really like playing bass, so we got Jayne in from Fluff to do the bass. And by then, Fluff had come to its end, really. We couldn't see any future with it. Fluff was very experimental, and I tended to prefer what Tse-Tse Fly were doing at that moment in time.

Royce: That's funny, because I got that (Fluff flexi from Ablaze!) and it sounded really poppy, not real experimental.

Simon: Oh, it was poppy. That was a weird thing. I tendedto write all the songs for Fluff, and half the songs for Tse-Tse Fly with Paul, and I don't know why they picked that particular song, but it probably wasn't the most experimental. I think Fluff were more experimental than that, that's why I didn't like it.

Royce: So what's the inspiration for the songs, especially lyrically? Do you write those?

Simon: That's a three-way thing. Mark, Jayne and me, we tend to do the songs that we can play the easiest. The music comes first usually, and the story bit comes afterwards. It's usually whose voice suits it best, who wants to do it, or who's left doing it.

Royce: I didn't know you and Mark both sang?

Simon: Do me and Mark sound alike?

Royce: On the tape I couldn't really tell the difference.

Simon: Yeah, on the 10" I do "Butane Flow" and "Tadpole" and the rest are by Mark, apart from the really high ones which are Jayne.

Royce: So songwriting is well divided?

Simon: Yeah, generally. I tend to write a lot of tunes on guitar and present them, and if they all like it then it tends to go through, and then we put the lyrics down a lot later. That's why they have such weird titles, we name them so we know which is which. I don't think the lyrics have a lot to do with the title.

Royce: What does the title of the 10" mean-"Duckweed Smuggled Home?"

Simon: Do you have duckweed? You know what that is?

Royce: No, not really.

Simon: It's the green stuff that grows across the pond in small lakes. Little tiny circles of green...slime. It's like algae. When you're at school as a youngster, and you'd smuggle tadpoles and newts and stuff home in jars, and that kind of thing. The thing is, it's about growing up, really. That's what we do in England,we sort of smuggle duckweed home. (laughter) So we used that as just a reference point. Do you not have duckweed?

Royce: Yeah, it's just the name wasn't familiar. I always called it pond-scum.

Simon: Yeah, pond-scum would do just as well. (laughter)

Royce: Who came up with the name Tse-Tse Fly?

Simon: It was either Paul or me, I can't remember back quite that far, it was about 3 or 4 years ago. But Tse-Tse Fly started as quite an experimental band led by the drums, and then we decided noise,and as we got going, we started doing tunes, and we needed a name to start gigging and stuff.

Royce: Why did you choose the name Tse-Tse Fly to continue on as instead of Fluff.

Simon: At the time Fluff was trying out stuff I didn't like, and Tse~Tse Fly was about having a bit of fun.

Royce: I thought you might get a bit more ribbing in the press, considering tse-tse flies cause sleeping sickness. Knowing the UK press they might pick up on that.

Simon: We'd never thought of that, but normally they would do. We always liked the way it sounds looks. And when we started Fluff, there weren't a lot of one-name bands around. Like a year after Fluff started, there were hundreds of English bands with one word names, and we got a bit sick of that, if you see what I mean. We've largely been ignored by the press, both bands, and we've been around a while. Its not really bothered us, but we've never had any sort of bad connotations about either name. Except FLuff was the name of a DJ in the 70s, we sort of remember that. A lot of Americans say "See-See Fly" which is sort of an annoyance. We looked it up in a dictionary and the phoenetics is"tet' se flai".

Royce: It sounds a lot better.

Simon: I think so, too. To befair, I'm not going to hog up the phone, so we're going to pass around. Jayne's next, so she'll have a go at a few answers.

Royce: So how have things been going for the band? Jayne: Been going very well, so far. Just before Christmas, they started to go really well. With the Wedding Present tour, and national airplay on the radio, and gigs lined up.

Royce: Have you had a problem getting noticed?

Jayne: Yeah, it's like we don't push ourselves very much in that respect, and so we don't get much published about us. We don't have any sort of agents or anything, although there's someone at the moment who wants to be an agent for us. I don't think we'll get more publicity. But its been difficult, because we're still sort of small-fry. We've only had one record that we financed ourself, and we've got no company backing.

Royce: Any planned releases, any labels looking into Tse-Tse Fly?

Jayne: Playtime in Manchester, and Cherry Red in London are really interested in what we do, but they haven't offered us anything concrete so far. We're hopeful.

Royce: When I listen to you, you're definitely a guitary pop band, but not like any other bands around at the moment. You don't fit. There's only a few bands coming out of England at any time that don't cling to a scene.

Jayne: I don't really know the reason for that. I suppose its been that we're a bit disenchanted with what's going on at the moment. We're sort of half rebelling, and half being influenced by everything. It's like on one hand you've got to listen to all this new indie stuff coming out at the moment, but on the other hand, try to do something for ourselves that we really like, a different sound.

Royce: Who really influenced you as a band, musically or with their attitudestoward music?

Jayne: Different people. We really like Slint at the moment. Um.. (confers with band-mates) Mark really likes Billy Holiday. Simon likes Nancy Sinatra, and I like the Stranglers, so it's a big mix.

Royce: Is the music world in Leeds pretty close-knit, or is it competitive there?

Jayne: It's close-knit. It's notreally competitive, like there's not loads of bands trying to get slots at venues and things. But in London it is very competitive,and we're competing

TSE-TSE FLY were interviewed over the telephone from Jayne's bedroom while the phone was passed around so everyone would get a turn. Excuse my poor interview structure, as I'd never done a phone interview before. Interview by Royce, graphics by Tse-Tse Fly, as well as the photo by Paul Dorrington.
interview by Royce

with loads of bands to play in London. That's where you have to be to get anywhere, and Leeds is quite a ways away. It's difficult to get into that scene. But in Leeds itself there's really not that sort of attitude.

Royce: Do you see with the rising popularity in England of U.S. bands a harder time for bands from England itself?

Jayne: Yeah, that is a problem, especially in the last few months. I don't read the music press at all if I can help it, because I don't like it, but it's so obvious with the American stuff coming out and all the press people love it, and it sort of puts the English bands in the shade a bit. But it's not a great problem, because there's always places to play and people are going to be interested.

Royce: You were telling me about a plan on the dole system that helps bands in Leeds, and I think that would be interesting to people?

Jayne: It's a scheme where they give you a little extra money to come up with a project that's art based, and you use what skills you have to further your own career, and at the same time help the community in some way. And if you can fulfill those objectives, then they'll support you, give you expenses, stuff like they payed for our demo, all petrol expenses in the area, not national, but... I don't know if it's going to last very long, they're already going to change it.

Mark: The scheme that we're on, it's all getting changed next month. Nobody seems to know what's going on. We'll still be on the scheme, but they're changing the way they run things, so that instead of this one particular place being devoted to bands and artists and people like that, it's just going to be generally for the convenience of anybody who's on the dole. Just cutting their resources, trying to lump everything into one. So we don't know what's going to happen yet. They've given us loads of money. but...

Royce: Who came up with that, I wonder? Something done by the government that could actually be considered a good thing for once.

Mark: Oh, it is a good thing.

Royce: So what are your plans for the future, and what do you hope to achieve as a band?

Mark: Hopefully we're going to come to America in the next couple of months, I think. That's the plan, May was originally intended. We're hoping that this Cherry Red thing will come together. But I don't suppose they'll give us money to tour. We just think we know enough people in America to put us up.

Royce: So what inspired you to start playing guitar and want to be in a band?

Mark: I played in a band, actually, when I was about 15 years old, but then I didn't do it again for ages. Then I came to Leeds to be a student, and I met somebody who thought I should be in a band with them. And then I met Paul who said, "Be in a band with me." And I did that, and its just carried over fromthere, I've been doing it since.

Royce: Why are the songs so short?

Mark: Simon says they're as long as they are short. I don't know, they're getting longer. The last demo we did, the songs are all about three minutes long. It was just the way it worked for that particular record.

Royce: Are any of you graphically artistic?

Mark: I don't myself, but Jayne and Simon draw and paint and do all kinds of stuff. In fact, before either of the bands took off, they had set up an art studio which concentrated on that. They do the sleeves and t-shirt designs.

Simon: So you think the songs are too short then?

Royce: Well, the longest one on "Duckweed" is only 2m20s. Most are 1 1/2 minutes, that's pretty short.

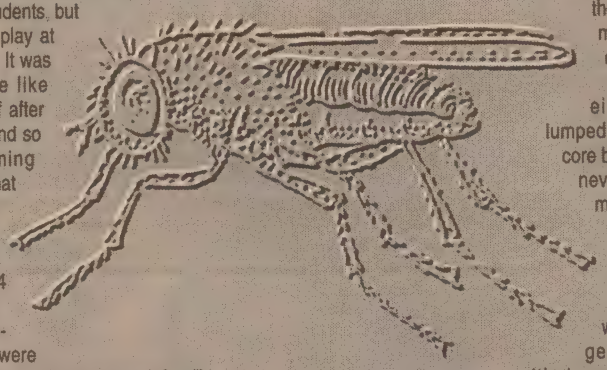
Simon: Mark and Jayne are big fans of Elvis Presley. I'm not a big fan but I listen to what they play, and the songs are all 2 minutes long. It seems like an ideal. I can't imagine, I mean I like Spacemen 3, but their songs go on for days. It's good for them, but maybe it's not good for us.

Royce: The songs are really good, but sometimes I wish they'd have another verse or something.

Simon: You could just put them on a tape and join them up. We thought we'd have a problem. We had the idea that our ideal set when we ' re playing live is 25 minutes, but apparently you can ' t play in Europe for less than 45, so we were always planning to join up a set. Do the same songs twice and see if they'd notice, but we haven't got around to that yet.

Royce: You can ' t play less than 45 minutes?

Simon: European audiences apparently on average take longer to warm up to a band. I mean, I definitely picked up a guitar after I saw the Jesus and Mary Chain do their 20 minute sets. I thought that was brilliant, and so that always seemed like the ideal to me. But I was first in a band called Moth-Moth who would only do a set of 20 minutes. Basically we were art students, but we didn't have any ability to play at all, so we just used the ideas. It was the same time that people like Spacemen 3 were kicking off after the Jesus and Mary Chain, and so that's where we were coming from. But we soon realized that after about 6 months of playing that kind of stuff it really wasn't very interesting. The first Moth-Moth gig had 4 songs in it, and it lasted 20 minutes. And by the time Tse-Tse Fly came around there were like 9 or 10 songs and it still lasted 20 minutes! So, Tse-Tse Fly these days, it's like 12 songs and it still lasts 20 minutes if we play them fast enough. We haven't broken that barrier yet. It's really weird to see a band play an hour.



Royce: Do you think you're a really strong live band, as opposed to recorded?

Simon: The recording thing is like a process. We like what we've done with the recording, because we've had control over it. I wouldn't say it's like the bee's knees or anything, but we're still learning. But live you're sort of hit or miss, aren't you? At the mercy of the sound engineer and the venue,and how far down the bill you are. So we've got to the point now, and things like the Wedding Present tour helped, where we're disciplined enough to just go and do it. So I don't know. People say we're noisier live but that's not us, that's like the PA, not our amps... I think every time we've done a demo we've tried so hard we've tende to make up a lot of time. And where we've done it is on 16-track, and you just cram it on the tape, really. You don't make the same mistakes you can make on a 24-track, which most people use. I think it's interesting to see that Nirvana are back on 16-track.

Royce: Well, they're trying to lose their audience, I think.

Simon: It's just the places we used, we kind of trusted the engineers, and they used a lot of shortcuts that meant for the same amount of money we got a lot further with our demos, and were a lot happier quicker. With the basic sound he set up, and playing live with maybe one overdub, and taking the singing and burying it in the mix, it's that kind of thing.

Royce: I'd like to change the subject a bit for fun. In Flipside lately there's been a lot of UFO stuff, and I thought it would be interesting to get an English perspective. What do you think, since you get those crop circles and stuff?

Simon: We like them, as a race we love them. But then they prove to be fake, which is a bit upsetting. We love things like that, English people. Ian, by the way, works for Upper North, and he's out with mates, so that's why he's not here, but he's only the drummer. England is a funny place. Crop circles, there's a lot of that. It kind of goes back a long way. People swear that King Arthur's bloody sword is in a lake in Dorset or something like that. Well, there's all this stuff around, you can't move for tripping over some sacred barrow or burial ground. There's lots of myths. There's ley- lines, do you get those in America as well? Magnetism in the earth. In England, a lot of churches, towns, and stuff like Stone Henge is built around lines, kind of similar to that crop circles thing. No one can really prove it. You know, people that walk around with two sticks?

Royce: Yeah, divining rods... So is there anything you'd like to say about the band?

Simon: It's something we're quite proud of, because it's something we've done on our own steam for so long now, that I can't see us affected by "scenes". As long as we can keep enthusiastic about it, we'll keep going. We're doing the toilet circuits at the moment, plaing to no people in dead-end towns and it hasn't really sapped us at all. If we can keep this kind of input going, that's something we like.

Royce: I'm surprised you haven't been picked up on, since you've got a certain accessibility, but with power and originality.

Simon: We've been kind of seen as a cult band or odd band for so long, and yet we didn't really think that's what we were doing. We thought we'd try making interesting pop music. We either got lumped in with hardcore bands, who we neverreally felt, I mean I love that music, but it's not really what we were doing anyway, or we'd get lumped in with bands we really thought nothing of at all. For instance, tomorrow night we're playing with the Auteurs, do you know them at all?

Royce: I've heard of them.

Simon: Yeah, everybody's heard of them, but no one has heard anything bythem. They're like these press-darlings. So I have nothing to do with that at all. It's like, that's beyond us. I can't see how a band would be hyped that much, without having some kind of substance.

Royce: Well that's the English press for you, though.

Simon: Definitely. So we're definitely outside of that. Not for the want of trying, we wouldn't exactly say no, but because we've never had it we've never missed it.

Royce: I can see you playing with a lot of American pop bands, or Stereolab for instance.

Simon: Yeah, we toured with MOONSHAKE a lot. They're on the same label and from the same sort of point, you know. It's hard to listen to at first, but there's something there, and it's the same with Stereolab as well. We did with SHUDDER TO THINK also, they were good, I liked them a lot actually.

Royce: Anything you want America to know about Tse-Tse Fly at all?

Simon: I can't think of it, really. I'd better put this one across to the band- Anyhting you'd like America to know, without laughing? (Band: no responses)

Simon: With laughing? No, they can't think of anything. Sitting around here with a couple of empty beer cans, and Jayne's got this never ending supply of this golden liquid. We're a nation of alcoholics, you know. Taking things in another light, I've started listening to a lot of "new wave" bands again, that sort of 80s electro-pop. I recently started with one band, actually wrote some good songs. You know, all that OMD rubbish. Tse-Tse Fly used to do "Enola Gay" live, we've been thinking of picking that one up again.

Royce: Well, one of my favorite bands is New Order, so I can't really talk...

Simon: Oh, that;s one of Mark's favorites.

Royce: What do you do besides the band, do you have jobs?

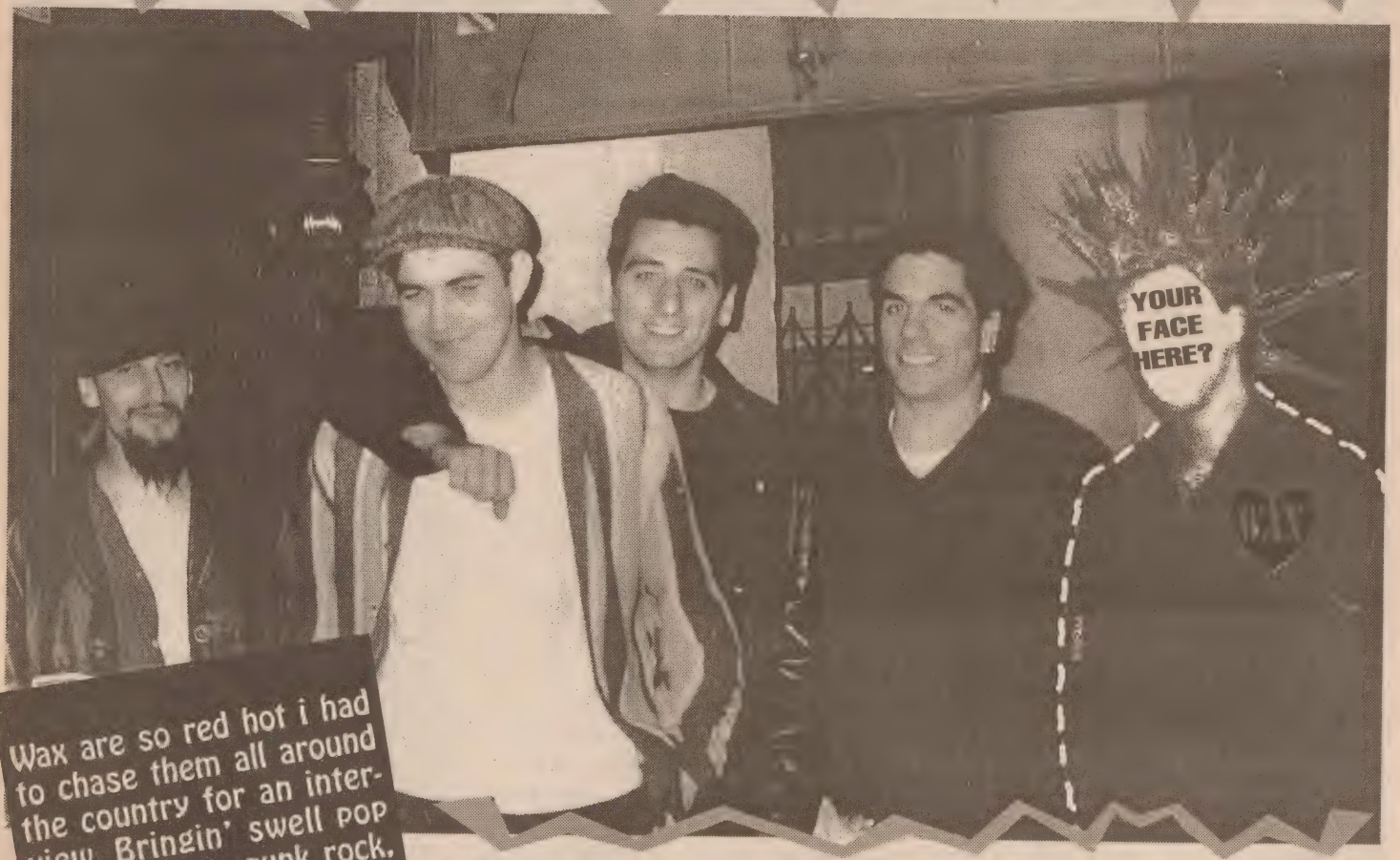
Simon: Yeah, me and Jayne do some freelance artwork and that's anything we can do-print t-shirts and do adverts, and stuff like that. Ian works for Upper North, probably one of the best opera companies in England, and he does props. He moves stuff on and off stage, all dressed in black. Um, Mark, do you want them to know about? Well, he works in the local venue pulling pints, but we can't really say that, because he's not supposed to be doing that. It's all a bit dodgy, but he does that. That's what we do. We have to do something, otherwise we wouldn't survive in this band at this level. You have to do something, despite welfare being better here than it is there, it's still not enough.

Royce: I should get on some welfare, actually. Well, I guess that's it, thanks.

Band: Bye, Royce!

WAX

AND YOU, PERFECT TOGETHER!!



Wax are so red hot i had to chase them all around the country for an interview. Bringin' swell pop hooks back to punk rock, listen close as i ask them the type of vital, intimate questions only Flipside will ask! Read on if you dare!- McMartin

XXOO!!!

McMartin: Now I've met up with you guys in New York, Chicago, and L.A. Is it fun traveling to exciting cities?

Dave: I love traveling. Traveling's neat.

Soda: The band started in L.A., but we're from a city called Chicago.

McMartin: You seem like fun guys. What are your names?

Joe: I'm Joe Sib, vocals.

Loomis: Loomis, drums.

Soda: I play guitar and Dave plays bass.

Dave: A year ago today we got signed to Caroline.

Joe: Mutual friends of ours got us all together.

Soda: I knew Loomis and Dave in high school.

McMartin: Is it important to stay in school? (They agree it probably is after a brief squabble.)

Dave: We got signed real quick and are about to make our fourth circle around the States. We wanted to spread out all over the country and really haven't done anything but tour since.

McMartin: I hear great pop influences all over the record. Do you wanna name a few?

Joe: We all turn each other on to different stuff. These guys turned me on to stuff I've never heard, like the Pixies, and I turned them on to stuff like 999, the Adolescents, Sham 69. I grew up on punk rock.

Dave: I grew up on 70's rock and heavy metal. Gene Simmons. Frampton was the first record I bought.

McMartin: Well, he's touring again so you should be excited!

Dave: We like Cheap Trick a lot, Descendents, the Replacements.

Joe: Everyone wants to know how we've been able to do so much in such a short time. We're committed to getting in that van and getting things done 100%. When people tell us, no, cancel gigs and stuff like that, we find a way to do it anyhow.

McMartin: How'd ya' get that good clean sound on the record?

Joe: It was produced by Daniel Rey, who's sometimes called the fifth member of the Ramones. He wrote, "I Wanna Live", "Pet Cemetery". He's also done Raging Slab, White Zombie, and is currently working on D-Generation and the Doughboys. It was so cool workin' with him 'cause I'm a big Ramones fan and he answered all my questions about them.

wax-a-rific!!!

Tidbits A-Plenty!

wax-a-rific!!!

McMartin: You guys have a flair for some wild promotional stuff. Tell the kids out there about some of the neat places you've played.

Joe: We were touring with Flaming Lips in Vegas and the show was shut down, so we got on the radio and we knew these people, Ron and Kelly, who run Ben Way Bop Records there. We rounded up 200 kids and jammed them in the store for a free show goin' fuckin' crazy. It turned into a slumber party. We drank beer and hung out with everybody and not one thing got stolen.

Dave: Except, uh..., one Peter Frampton CD.

Loomis: Another time, a club out here in L.A. booked

er, Juan, was so cool.

McMartin: That sounds like fun. Have you ever met anyone famous? What was it like?

Joe: Joe Strummer once. Loomis was in a movie with Mel Gibson.

Loomis: As an extra.

McMartin: What makes you feel good?

Dave: A nice magazine with pictures.

Soda: Driving my new race car, a '67 SS Impala.

Joe: Running in the forest while shitting and pissing.

McMartin: Name any three people, living or dead, that you would enjoy hosting at a fancy dinner party.

Loomis: Tom Brokaw, Montgomery Clift, and Evil Kneivel.

McMartin: Wow. Why Tom Brokaw?

Loomis: I saw him on Letterman and he seemed really intelligent but he didn't speak down to ya', a real gentleman.

Soda: The Motor City Madman, aka Ted Nugent, Frances Farmer, and Donna Reed.

McMartin: Who's Frances Farmer?

Soda: She was an actress with a lobotomy. She rules.

Dave: Alfred Hitchcock, Jimi Hendrix, and a rad model.

Joe: Harry Houdini.....(Joe gets stumped.)

McMartin: You're video perfectly sums up your sound. A bunch of hyperactive school kids on a playground crawling all over you guys while you bug out. Who made it?

Joe: One of our good friends in Chicago, named Dan Field, is the lighting director for Ministry and runs this skateboard shop, Sessions, but he said we should use these guys Wing and Eric of H-Gun productions, as well as Spike Jones. We didn't want the typical MTV models, and all that.

McMartin: Where did the kids come from?

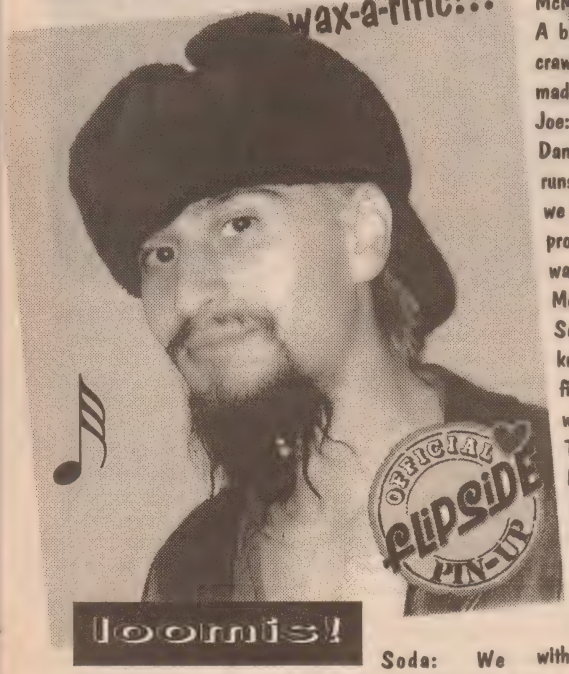
Soda: One of the guys from the company knew a teacher who was taking his class on a field trip. They kids were so excited cause we got 'em pumped up on candy and coffee. They brought their Moms. They kids were like, "I've never had coffee!" We told them they could swear and be adults all day. One kid got diarrhoea.

Soda: My nephew was there. He's four and he gets a lot of girls now.

Dave: There was this one little kid with red pants, named Red Pants, who kept trying to nail us in the nuts.

McMartin: Neat! Being in a punk rock band sounds like lots of fun. Will you promise to share more secrets with all the Flipside kids out there if they dare to write?

WAX: You bet!



u s without telling us 'cause we were getting a good draw, and we got back into town from Chicago and all our friends here were callin' up saying they were gonna come see us. So we called this promoter up, and she said if we didn't play this gig, where they were charging 12 bucks, we'd never be able to play L.A. again, etc.

Soda: We said screw that, but we were a new band here and didn't want to get shut out, so we said kinda as a joke, "Fuck that, I'd rather play across the street for free!"

Dave: We went all over town asking for a place to play, a bait shop, an adult theater, and we looked across the street and there it was...Del Taco.

Soda: The manager said, "I don't know why you wanna do it, but OK." We set up, and there were these families eating.

Loomis: They had to hire extra staff. All these people we knew showed up...White Zombie, Circus of Power, Keith Morris, and a lot of other friends.

Joe: KXLU was talkin' about it on the radio, Loomis had his drums between a stool and a table. The manag-

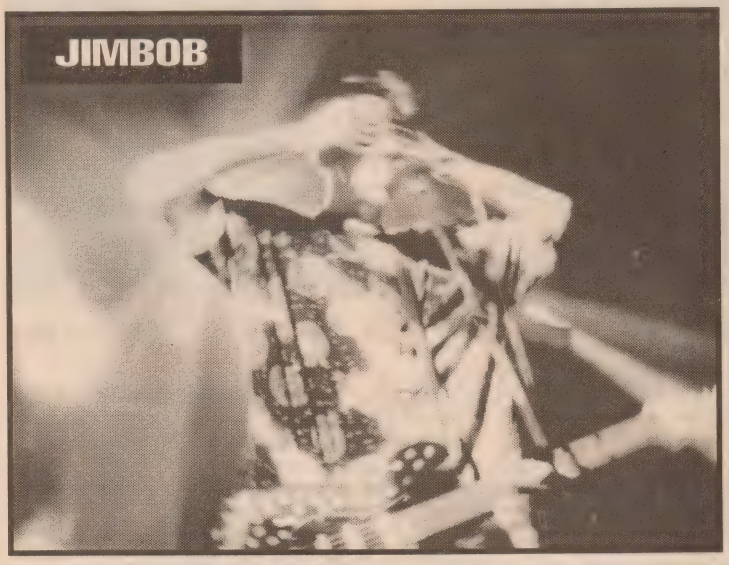
WAX

♪♪♪

CARTER THE UNSTOPPABLE SEX MACHINE

Royce: Okay, go ahead and introduce yourself.
Fruitbat: Hello, I'm Fruitbat, Carter the Unstoppable Sex Machine, ~named after me. **Royce:** And what's your real name?
Fruitbat: Lesly Carter.
Royce: And the other member is?
Fruitbat: Jim Morrisson.
Royce: Maybe you should have kept that instead of calling him Jimbob!
Fruitbat: We don't like Jim Morrisson.
Royce: This is a pretty far-reaching question, but since you're such a topical and political band, would you like to expound on your ideology, or is that too much for one question?(laughter)
Fruitbat: Oh, my god! That's very far-reaching. I just want world peace, which I know is impossible, but I still want it. That would solve everything, wouldn't it, really?
Royce: Did you expect to reach #l in the charts in England?
Fruitbat: Yeah, that was the general idea of forming the band really.
Royce: Really? You planned it from the beginning?
Fruitbat: It's just sort of our ambition. That's the thing that keeps us driving on. We've always got targets.
Royce: Well, you've said, among other things, that you're the best live band, and the most important band in the world.
Fruitbat: Yeah, Jim said that.(Laughter) Definitely one of the most important bands, I think. Not the best, but important. Self-important.
Royce: Why so many covers, and why the songs you choose?
Fruitbat: They're just songs we like. It's just kind of a thing, you know, we started off doing cover versions because we couldn't write enough songs to put on the b-sides. And we didn't want to put crap remixes on the b-sides, we wanted actual different songs. So we did the Buzzcocks one, and then we did some more covers just to do live, to make the live set more entertaining for people who hadn't seen us before, because the covers they might know. And then we just sort of got a reputation for it, so we kept on doing it. And especially our cover of "Rent" got a lot of attention, and the Pet Shop Boys said it was pretty good. Our Inspirals (Inspiral Carpets) cover as well, the Inspirals really like it. They find it difficult to play their version of it!
Royce: What has influenced you musically? You make me think of the pop extreme of Big Black, with the two guitars and drum machine.
Fruitbat: Yeah, I think we're a lot more developed than that. That initially was just two guitars and a drum machine, where as we've got the sound of a full band- there's full orchestra, all that.
Royce: Through samples and all that technology?
Fruitbat: Yeah, all that modern technology.
Royce: What happened to Jon Beast, you gave him the boot?
Fruitbat: It got to the point where we were bored of each other, basically. He had taken his vulgarity as far as he could take it, and his fatness as far as he could take it. We wanted to start the show differently, so we let him go. He's a really good lighting director. That's what he was hired for, to do lights, really good designs and stuff. We're still using some of his ideas now. It just got to the point where his personality was too big, his ego got too large, and it was getting in the way of his work.
Royce: Doesn't he write a column for somebody now?
Fruitbat: He writes columns for lots of things, he turns up all over the bloody place. Currently he's doing charity work for a homeless benefit we're involved with. We're not sure when it's going to happen. He wants to do four different versions of "Give Me Shelter" but we don't want to do a Rolling Stones song because we hate what the Rolling Stones have done to us over the "After The Watershed" song.
Royce: What happened with that?
Fruitbat: Well, because "After The Watershed" has got "goodbye, Ruby Tuesday" in the lyric, the Rolling Stone's publisher sued us for it, and we're still in contest about it actually. He's actually saying that because we used those three words, that it is Keith Richards and Mick Jagger's song. And we're not allowed to play it or sell the record now.
Royce: So it's been pulled?
Fruitbat: Yeah, we're not allowed to sell it anymore. Be in a bit of trouble if we did. I think we'd get charged with theft, actually. Which is ridiculous, but it actually is a staple of the music business, you can't borrow, artistic liberty...you know, it's just three words from the song, it's not even the same tune.
Royce: Isn't it like sampling? When sampling you can take 8 bars, and that's not even that much?
Fruitbat: But if the publisher decides that you can't, if they decide it's a rip-off, they can take you to court. If they can prove it comes from one of their songs. Which obviously, I mean, we've always admitted to it. It was more like a tribute to them than anything else. More like a part of pop culture, just like saying the Rolling stones were an important part of pop culture.
Royce: I guess they don't want anyone else to be.
Fruitbat: Thing is, the Rolling Stones haven't got anything to do with it, because they sold their songs in 19 whatever it was. But this business man who bought them is pretty much a bastard who has ripped everyone off. I'm not even allowed to mention his name, or he'll end up suing me, or sending the boys around. I'm serious, he's a mean character, not someone to mess with.
Royce: You have kind of a humorous image, you mix puns and humor, do you think that helps or dilutes your message.
Fruitbat: I think it's that we sort of poke fun. If our songs and music and our attitude was as serious as the content of our songs, that it would be so depressing only Morrissey fans could listen to it. But the thing about it, especially live, is we're here to entertain people, and not really to educate them. But we've been naturally sort of pretty depressed people, we care about what's going on in the world. That sort of comes out in our songs.
Royce: You don't come across as very depressed.
Fruitbat: No, but when we're by ourselves, which includes when we're writing songs, that's when it gets serious and we start thinking about it. Like the war in Yugoslavia, I've got lots of friends on both sides and now they're fighting each other,and it's sad and really unnecessary. It's like that with all wars, it'speople that don't know each other killing each other, and it's mad.
Royce: I can't argue with that.
Fruitbat: It's really stupid. But it's always down to the soldiers. Politicians could be as mad as they want to be, as tyrannical as Hitler, but if the soldiers didn't fight, then the leaders would lose the power to engage in war. And they wouldn't die for a cause that they probably don't understand. You know, World War 2 there was obviously an aggressor and a defender, which was if we don't go to war and defeat the enemy then we'll be occupied by the Germans and the whole world would be taken over by the Germans and the Japanese. But that's almost done. The war in Yugoslavia though, is just a hatred thing it's really senseless. It's just racial hatred.
Royce: There's plenty of that to go around, even if you can't tell the difference between the two.
Fruitbat: It's a really funny thing, because you meet people from both sides, and they're nice, normal people. But there's something that got in their heads to hate the other side, and as the war goes on, it gets worse and worse, because obviously both sides commit atrocities, which is something for the other side to really hate. That's what I mean by it gets really depressing.
Royce: I don't want to depress you too much! Now that you're very successful, do you think it might become harder to keep writing songs about poverty and social conditions?
Fruitbat: No, because really and truly, our songs, especially ones like that, are not about us. Even though we've had some success, because we've been travelling around the world, we've seen a lot more actually, especially over here. It's a lot worse over here than it is in Britain, and you've got, well, just look at this town for instance. One part of town to the other part of town is just ridiculous.
Royce: We've got both planes down here, with Beverly Hills a mile away, and skid row a couple miles the other direction. But that's what you get when you have a system and a government like ours, where 70% of the wealth goes to 1% of the population.
Fruitbat: But whatever government gets in it's going to be the same.
Royce: It'll get a bit better as soon as we get Bush and the conservatives out of there. (I mentioned this was a little old?)
Fruitbat: You think so? It's written into the American Constitution. This freedom, people are free to rip everyone else off. Survival of the strongest. I'm not saying England's any better, I'm just like, it doesn't matter who gets in power, it's not going to change, because it's the same system.
Royce: It can get better, it doesn't have to get worse.
Fruitbat: But it takes people to try. It'll take the American public to do that.
Royce: I think they're ready for some change now.
Fruitbat: I think it's the same as the British public who don't know what's going on.
Royce: For the most part you're right, they don't, and they don't care.
Fruitbat: There's this thing in Europe, the EEC, where the French just voted whether they wanted to sign this treaty. They voted yes, but I'll guarantee that about 90øÿ7E of the people who

voted don't know what they voted for. I'm sure when the elections happen here, most of the people voting will vote because they like someone's smile.
Royce: Maybe that's true.
Fruitbat: I don't really know much about American politics, but the thing that the British try to plant here is that the elections all going to be decided on the abortion rights issue, one way or the other. That seems to be the strongest image that comes across, what one side stands for and the other side doesn't stand for,and you've got definite black or white.
Royce: Bush has allied himself with the right wing fundamentalist church, which could completely send this country into even more of a downward spiral.
Fruitbat: It's madness, all that shit about family values is trash.
Royce: Where's the family values when 12 year old girls are getting pregnant?
Fruitbat: Well, it's just like, you can't understand it, it's just horrible. You can't understand why people are like that. We were discussing that yesterday, that most of the people that vote "pro-life" would be the same people who would vote to have hanging back. It's that kind of mentality, with people who don't see any further than what they've been indoctrinated to.
Royce: Funny thing is, the fundamentalists are a minority, but they're good at mobilizing and getting everyone out to vote, while the other side just doesn't care.
Fruitbat: Apathy. In Britain, the whole reason everything's in such a mess is the British people are so apathetic, which is useless. The unions have been completely destroyed. Everyone complains, but no one actually does anything about it. It's really annoying, no one actually stands up for anything anymore. They just moan and go back and watch their soap operas on TV.
Royce: Have you seen any positive change since John Major became Prime Minister?
Fruitbat: No, negative change, because when Thatcher was in power, we had someone to resent and hate in Thatcher, but it's very difficult to hate John Major, because he's just too normal, you know. Thatcher was just a monster. Like Hitler, someone you could really easily hate.



Royce: You compare Thatcher to Hitler? Why?
Fruitbat: Yeah, I do. She's totalitarian, actually, a dictator when she was in power. She's racist... she's everything I detest.
Royce: Have you seen any changes in government since Major became PM, or is he just such a non-entity that he does nothing?
Fruitbat: I'd say the only thing that changed really is the stance towards Europe, because she was really against the unity, and the government now tends to be a lot more for it.
Royce: What do you think of the economic unification? It doesn't seem to be working out ?
Fruitbat: The trouble is that they can try and get Europe together as much as possible, but it won't go without Germany.
Royce: Well, the Germans are controlling the economy, aren't they?
Fruitbat: They are, but their economy is a real mess as well, because they've got East Germany to contend with. Now they've got a big black void they'll have to pour money into for the next half century to get it on its way... It's a complete mess there. And the reason the German market is so strong, they have to keep it strong, because if they don't then the whole country will collapse. Europe's in a real mess right now, everything's terrible. Everyone was so happy when the Berlin Wall went down, but instead of unifying Germany, it made it a lot more separate. West Germans and East Germans are like two different types of people. They've been separated from each other for so long, they've turned into a different nation. And West Germans hate East Germans.
Royce: You signed to Chrysalis just before Rough Trade folded?
Fruitbat: Yeah, we knew they were going. They were lying to us, desperately trying to get us to stay on. And because they lied to us, see, there's a really good team of people working at Rough Trade. And they all sort of worked above the commonduty, they were really, really enthusiastic about "30 Something", they really went out of their way, working for free doing overtime and such. And then they got sacked. They had a party to celebrate "30 Something" going into the charts, and everyone was there and happy and drinking, and the next morning the whole lot were sacked. We've managed to employ quite a lot of them since. Sort of indirectly our press office has employed two of the press people, our manager's employed another one, I've set one up with his own press department, he's doing his own thing with other bands. The art department of Rough Trade disappeared, they went to work in France. And the guy that was working for Chrysalis, who was brilliant, he got sacked because of the merger with EMI, but we've got him working for us.
Royce: You've got a curse following you!
Fruitbat: Oh, it's just awful. We didn't know EMI were going to take over Chrysalis, but someone at Chrysalis knew when we signed up.
Royce: How do you feel about all that? The major label back-stabbing?
Fruitbat: It's kind of... EMI is like this big monster, completely powerful and uncontrollable, especially over here. Thing is, it says in our contract that no one's allowed to do anything without us being asked, and EMI America have found ways around it.
Royce: What have they been doing?
Fruitbat: It's nothing too bad. Have you seen those Carter posters, the Jimmy Carter posters? They're brilliant, it's like a big picture of Jimmy Carter smiling, and its just got "USM- coming soon." They're brilliant posters, but no one told us about them.
Royce: You had nothing to do with that?
Fruitbat: No, someone at EMI just went ahead and did it. As it turned out it was good, but it could've been something we completely disagreed with, and that would have been on the streets of New York with our name attached to it. It could have destroyed our career completely. I don't know what they could have done, but...Things like that, the difference between Chrysalis and EMI is, EMI thinks the band works for them, Chrysalis were working for us. We were making records and Chrysalis were selling them, whereas EMI are a big employer and we're just like this little band that works for them.
Royce: Don't you still work with a lot of the same people that were at Chrysalis before?
Fruitbat: Yeah, but as time goes on, that department is getting closed down, all of Chrysalis's departments. When we were out here last time in November, we had this really good guy working with us for the radio doing really good stuff. And then one day we walked in and he got sacked while we were there. He just got a phone call and he was sacked. That's the kind of thing EMI does. They don't really care about people that much. It's just this business thing that all has to do with money. Music's just a very small bit.
Royce: Have you been regretting your decision?

CARTER THE UNSTOPPABLE SEX MACHINE WERE INTERVIEWED EONS AGO WHEN THEY PLAYED HERE AT THE PALACE, BUT DUE TO OTHER THINGS COMING UP, THIS IS ONLY NOW SEEING THE LIGHT OF DAY, BUT IT'S STILL AN INTERESTING AND INFORMATIVE CHAT WITH FRUITBAT, ONE HALF OF THE BAND.

PHOTOS AND INTERVIEW BY ROYCE

Fruitbat: No, we're just really unlucky. We signed to Chrysalis who were a perfect label for us, and then they got bought by EMI. We actually turned down EMI to sign to Chrysalis, because of their dodgy connections with the armaments industry. But having said that, they are actually working hard and doing good stuff, trying to get us famous.
Royce: It's kind of surprising to me that you've gotten so popular without being part of a scene, how do you explain your popularity?
Fruitbat: We just do it by ourselves. It's hard work. When we broke in England, we'd just toured until we'd beat everyone into submission, til everyone in the whole country had gone to see us. We used to play really stupid places in the middle of nowhere, just because the people there hadn't seen us yet.
Royce: Do you ever feel limited by only having two people in the band?
Fruitbat: It's the opposite. We've actually got freedom to do what we want. We've got a very strong vision of what it should sound like, and our engineer is the only person we trust to work with, because he's on the same wavelength as us. We've had the experience, we've been in five bands or something together, and every time the other musicians input actually damned what we wanted to do instead of conquering it. We've got lots of ideas, without a band's saying no, I don't want to do that, or no, I can't play that, we can do what we like. Where a drummer would say, "I can't do that," because you can't do that on drums, but with a drum machine you can do a lot of things they can't do.
Royce: How long has Carter been around?
Fruitbat: Five years.
Royce: What about the other bands?
Fruitbat: Jamie Wednesday was for like three years, and the others were just sort of little episodes. We've done other things together. We've done comedies together, we were street musicians for a year.
Royce: How long have you been playing music?
Fruitbat: Since I was 15, playing every type of music imaginable.
Royce: Who does your t-shirts? They've become popular.
Fruitbat: We do all those ourselves.
Royce: How are you enjoying America?
Fruitbat: I quite enjoy it. I wouldn't want to live here, I can't stand the TV. There's quantity but there's no quality. (Interruption by somebody.)
Royce: Well, I guess that's it.
Fruitbat: Alright, thanks for Your time.

face to face

Face to Face were interviewed by Ted and a drunk Thrashead at Ted's stylin' apartment late March/early April, 1993. Special thanks to Joanna for helping type this monster.

Trevor - vocals, guitar
Matt - bass, backing vocals
Rob - drums, backing vocals

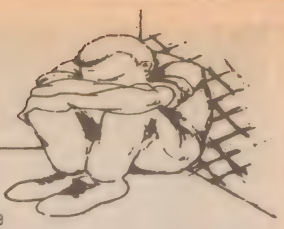
(photos by M. Ballard)

Trevor: How much do we owe you guys for the record reviews? (laughter)
Ted: All your drink tickets for the next five shows!
Thrashead: Are there any cute women in Victorville?
Trevor: My wife looked cute when I married her. (more laughter)
Thrashead: We'll leave that one off! So how come you guys live in Victorville?
Matt: Why don't you? That's a happening place!
Trevor: We all just kind of ended up there and you can't really leave as easily as you came in.
Matt: Like that Twilight Zone episode where that guy has that train set world that they didn't know that was going on.
Ted: "Next stop Willoughby".
Trevor: "Next stop Barstow".
Ted: Did you guys all meet there?
Matt: Yeah.
Trevor: I moved there with my family when I was like six years old and I've just been there ever since. Rob was transplanted there.
Ted: That's not a big punk rock mecca, is it?
Matt: That's why it takes us so long to get out of there. **Rob:** You're very closed minded when you're living there.
Trevor: Oh God, the culture there is limited to like Coors light and Lynerd Skinnerd. That's their culture.
Rob: We can't play shows up there. We've played some shows up there and half of what we get is total nazi skinheads who kill people. That's all it is.
Ted: You live so far away (over 2 hours). Isn't it a pain in the ass to do all of these shows?
Trevor: Yeah. It totally is, but we just haven't gotten our shit together to move out yet. When we make the move, you know, all three of us are going to make the move. Each of us are set up in our own little household. Rob has his place, I live with my wife, and Matt has his family and we all have to coordinate the move. We're planning on it, but it's just tough to...
Ted: Where would you guys move to? LA?
Trevor: Oh, we'd probably tour first and end up wherever the best place would be. The funnest place.
Thrashead: How long have you been around for, anyways?
Trevor: About two years. We got together in early '91 and our first show was like in April '91 and we've been playing pretty much monthly since then. (random talk starts about layouts, pictures, and getting gigs)
Trevor: I think the fact that we're from kind of far from LA, we've had a hard time getting some decent shows here. Usually the shows we get are not well attended.
Ted: You seem to play a lot of different places. I've never heard you play the same place twice.
Trevor: No. No. We spread out. We try to play a little bit everywhere.
Thrashead: You've been playing Corona a lot lately.
Matt: That sucks. We play good shows! Shows where a lot of people go. I wish you could go see something like that so you could go "Oh! This is what they're about!". You're seeing us in practice.
Ted: You always seem like you're having so much fun wherever you play...
Matt: Oh yeah! It's totally fun to play. It's always fun to play.
Ted: ...which is really weird because you're lyrics are depressing.
Trevor: Depressing?!
Ted: Yeah. It's like everything is hopeless and shit.
Trevor: You think so?
Ted: Yeah.
Thrashead: Do you guys all write lyrics?
Trevor: No. I write all the lyrics. We collaborate on the music.
Matt: We collaborate sometimes on the ideas for lyrics, but he always writes everything.
Ted: The music sounds so happy and so cheerful and the lyrics are like "Oh nothing's going to change"...
Thrashead: The futility of it all.
Ted: Yeah. Hopeless and everything.
Trevor: Wow.
Thrashead: So apparently the releases, the CD, the single are doing pretty well. They're in their 3rd pressing or something?
Rob: Yeah.
Trevor: In two months. But that's not saying much. It could all be really small pressings.
Ted: What do you attribute that to? Just playing around so much?
Trevor: Yeah. For Southern California. We haven't really played much else except for Southern CA.
Matt: The best advertising we've done is pretty much the sticker thing, I'd say. I think that's helped a lot.
Rob: That still local, though.
Ted: The stickers with your address on the back?
Matt: Yeah. And that's a great thing because a lot of kids write to us and we can sell a lot that way.
Ted: Going back to playing shows, I've talked to Tony Adolescent and I know you've done a lot of shows with him...
Trevor: Yeah. He's totally helped us with getting some shows.
Ted: ... do you have all the problems he has with shows and stuff? He's like getting robbed outside of the Whiskey, skinheads beating people up...
Trevor: As a matter of fact we played with him that night with the Adz at the Whiskey.
Matt: We were the first ones he came in contact with after it happened. He goes up to Rob and goes "Rob! That guy just robbed me!". And Rob's going "What?!".
Trevor: It's like "Yeah, right".
Ted: He said people started laughing.
Matt: Well it was funny.
Rob: He comes up and he goes "Some people took my money". Or something like that and I thought he was joking and I'm laughing. He was just right around the corner.
Matt: We some kids run right by us. We didn't know what they were doing.
Trevor: Some guys walked by and he's like "There they are!".
Rob: "Those guys just knocked me down and put a knife to my throat".
Matt: And we're like "Hey come back!" and BOOM they were gone.
Rob: No. We don't have problems like that.
Trevor: Yeah. That show was a hassle because then afterwards somebody had a gun and he was going to shoot some girl or some crap like that in the parking lot.
Rob: Oh God. I remember that.

Ted: Man, you guys play all over and it isn't a tour or anything, it's just little shows.
Rob: Weekend shows.
Trevor: Well since we work basically, we're going to try, especially now for the summer, it's not really realistic for us to take 2 weeks off and go to Texas and back. We're going to try and play as much of the West Coast as we can in 3 day weekends. We want to do Northern California, maybe Oregon. We're going to be playing Salt Lake next weekend with NOFX. Tucson, Phoenix, whatever we can do in 3 day weekends, and try and do 1 or 2 of those a month if we can.
Thrashead: So basically like take a Monday off and go out...
Trevor: Yeah. Leave early Friday and come back Monday night.
Matt: Right now it is the most realistic thing we can do.
Ted: Are you guys thinking of doing a full fledged tour sometime?
Rob: Sure.
Trevor: Yeah. It has to be the right circumstances.
Ted: What do you guys do for a living?
Trevor: Me and Rob both work construction.
Matt: I used to but it had to stop because it's construction.
Thrashead: What do you do?
Matt: Nothing now, I'm a counselor for free. Oh, I don't know. I might start making our own t-shirts.
Rob: Boy, we sell a lot of shirts. (laughter)
Matt: What I meant was the guy who does it, we're friends with him and he needs help with it, so I might be going over there and do stuff. That would be really cool.
Ted: So what does the new stuff sound like?
Matt: The old stuff.
Ted: Is it along the same lines and everything?
Rob: Sounds like the old stuff. But different.
Trevor: I think it sounds a little bit more refined actually, it's..
Matt: ..better.
Ted: Pessimistic, depressing lyrics but happy music.
Trevor: No. No. Well, God, I guess so. (laughter)
Ted: Here. I'll show you. (gets up to get the CD)
Trevor: Could you remind me of how some of them go?
Matt: Hold on, the big secret here with us is that we took off four songs of the original recording...
Ted: I'll show you man.
Thrashead: (laughing) He has to go over his own lyrics. Like the song that "I'm Trying" for instance. You talk about the four year old who catches the stray bullet...
Ted: (reading) "Four year old at play. Shot and killed today. Never even had a chance..."
Matt: Now wait a minute, what context are you looking at that? He's saying that he's trying to open his mind towards these people. He's going, "Look I'm trying to understand you people, you suck but I'm trying to accept that."
Trevor: Yeah. All I'm trying to say is you can look around you and see how fucked up everything is, being the person singing the song, you're trying to open your mind towards the bad things and hopefully trying to see good in them. You know what I mean? They're more of less "up" songs but they just go in a roundabout way.
Ted: "You're never going to amount to anything!" Come on man!
Matt: That was for you!
Thrashead: Yeah! That's another good one.
Trevor: You've got to understand how that song's written. That song is sarcastic.
Ted: OK. OK.
Trevor: I'm more or less, being the person singing the song, bagging on somebody who has totally given up already. I'm just saying you're never going to amount to anything so who cares if you win or lose?
Matt: Yeah it's like if somebody sits there and goes "I suck", you finally just go you DO suck...
Rob: Like why should you even try?
Matt: ...Yeah you do. It's like "you're a dick, you're right. Just die." That's basically what it's about.
Trevor: It's written sarcastic, so if you said that to somebody they would say like, "Hey! Don't say that about me!" Know what I mean?
Matt: So actually were a very positive band.
Thrashead: What about "You've done nothing wrong. It's not your fault. You've done nothing"?
Trevor: That's like you're bagging on somebody who thinks everyone else is... like (he's) thinking it's everyone else's fault that he has problems. It's like "Quit being such a fucking crybaby and just.."
Rob: ...solve your problems.
Matt: Plus these songs are so general. You can look at them and twist them around and look at them anyway you want to, because they're very general.
Trevor: They're supposed to be general enough to where the individual person who reads them can relate it to his or her own situation.
Ted: So you can be a positive person and relate to these lyrics. Lyrics like (reads) "Something is going wrong. Something is really wrong"... (laughter)
Matt: Just start breaking down crying, Trevor, and say "You're right!".
Trevor: I'm not going to be able to fight you on this thing.
Matt: Of course, there are negative songs on there, but...
Ted: It's a cool contrast, though.
Trevor: "Walk Away" is an anti-violence song.
Matt: Read that! Read "Walk Away". Huh?!
Ted: Oh. I must've missed that one. I'm sorry! I think it's a cool contrast though. Happy music, you know...
Trevor: Actually the songs are kind of written from a negative point of view, but they're meant to be...
Ted: ...uplifting...
Trevor: ...more inspiring.
Ted: That's the job of the music. To make it more inspiring.
Trevor: You said that better than I ever could.
Thrashead: Is it like maybe "you can rise above this shit" type of thing?
Trevor: Yeah. Kind of, you know. It's a really cliche concept, but...
Matt: Basically it's letting you know it's there. People know it's there already, but I don't know, so they don't think like they're the only ones thinking about it.
Rob: Like we say also. Our music isn't really complicated. It's straight forward simple catchy and so why should we have complicated lyrics and ideas. The lyrics kind of go real general and easy with the music.
Matt: We don't want to offend anybody because "Why?". What would be the point? There are so many offensive things out there. Why do we have to be a part of it?

> **"I'm more or less, being the person singing the song, bagging on somebody who has totally given up already. I'm just saying you're never going to amount to anything so who cares if you win or lose?... It's written sarcastic... It's like "Quit being such a fucking crybaby..."**

face to face



Trevor:
Now that you totally destroyed the lyrical integrity of the band (laughter), any other questions?
Thrashead: Let's pass around some more cold beers and see what we come up with next! (gets up to get another beer)
(pause)
Trevor: Ok. Do you want to ask us if we're a straight-edge band?
Thrashead: Ok. "Are you a straight-edge band?"
Matt: NO!
Trevor: That's a question that comes up a lot.
Ted: I was thinking of asking you that, but I've seen you drink beer before.
Thrashead: Why do people think you're a straight-edge band?
Ted: Why do people assume that?
Trevor: "Face to Face" I guess that sounds like a straight-edge title. I don't personally disagree with straight-edge viewpoints and stuff, but we're not political. We just play music and that's it. We don't want to try and make anyone straight-edge or non-straight-edge.
Thrashead: Well like "I'm Trying". It's not really political. I guess it's more social.
Trevor: Yeah. Very social.
Matt: But there's enough preachers in the world. There's enough people doing that for you. So who are we to try to put our two cents in for something like that?
Ted: What's the drunkest you guys have ever been?
Matt: I've been drunk once. Now Trevor will disagree with me because I was tipsy at one party one time.
Trevor: And he shot champagne all over some guy's mini-truck.
Matt: I was actually drunk once and I didn't know about it. I drank about that much tequila and three beers and I didn't know what was going to happen and I was like pttttff.
Trevor: Let the record show that Matt had his hands approximately three inches apart.
Matt: And I hit the ground so hard and when I woke up there was puke all around all over my face. I will never get drunk again only because of that. I can't even stand it. Trevor's a fucking alcoholic.
Trevor: Oh no.
Matt: Come New Year's Eve, you don't even know the guy.
Trevor: I'm a once in a while drinker, but...
Ted: What about Rob?
Rob: I make up for those two.
Matt: Rob's casual.
Trevor: Rob had a barbecue not too long ago and...
Matt: Trevor got wasted.
Trevor: I drank about 30 gin and tonics. Close to that...
Rob: Trevor was making up lyrics that weren't depressing. That's how bad...
Trevor: I spent half the night in the bathroom. Fell asleep on the floor. You know, basic drunk kind of stuff. Nothing really too crazy.
Matt: We're not alcoholics or anything like that.
Trevor: Let's be really cool. Let's be like one of those cool bands. "Dude! I got so fucking drunk once..."
Matt: "I fuckin' fucked a chick and fuck..."
Trevor: "I ran around the block nekkid".
Thrashead: There you go! I like Matt's. Almost drowning in your own puke. That was good.
Matt: I was literally gathering it for a pillow. I was so drunk and it sticking and... It was just gay! I didn't have fun doing it. I can't even smell alcohol or I get sick.
Trevor: I stayed over my friend's house one night and I was really drunk and he had stacked all these trophies along the side of his bed and I woke up in the morning and puked all over his trophies.
Thrashead: Alright!
Trevor: Was that a cool one?
Rob: I puked in my roommate's boots.
Thrashead: You guys should have seen me on my birthday. I'll just say this: I ate dinner in Alcopolco and I left it somewhere in Echo Park.
Trevor: Oh! Chips and salsa included?
Thrashead: Cheese enchilada, man!
Trevor: Cheese enchiladas sort of look the same coming up as they do going down.
Matt: Yeah. It almost looks better.
Thrashead: It comes out in little chunks.
Matt: That's what I mean! It's got little crunchy pieces.
Ted: I woke up on the top of a mountain puking my guts out. I don't know how I got up there because I was missing one shoe and it was all brush around me.
Rob: I did go skiing, totally bombed out of my mind with a buddy of mine. I lost him. I lost my poles off the ski lift. Everytime we would take a ride on the lift we'd take a few shots. Totally wasted, trying to ski, totally gone. Took us so long to get down the last run, they were shutting off the lights. The lifts were done. We were still trying to come down the hill. I finally made it and my buddy comes down a half an hour later on the back of a snowmobile.
Ted: I can't see doing athletic things like that while drinking.
Rob: I just put my legs up and went down on my back.
Trevor: (into the mike) Aren't we cool? We've all been real real drunk before! That should score about 10 punk points.
Matt: That's about 150 punk points!
Thrashead: I like the shoes one. Add a couple more for the shoes.
Matt: We're not straight-edge by any means. Basically we are human beings. Everyone's done that sort of stuff.
Rob: A little bit of alcohol here and there. We're not real big partiers. None of us at all ever, not even a little bit, have ever touched drugs. That one's for you, mom.
Matt: Except for the heroin. (laughter)
Trevor: (sarcastically) Every now and then you just have a mistake and do just a little PCP. You know. You can't help that occasional thing.
Matt: Actually where we live, Led Zeppelin is so frequently played we're pretty much stoned all the time. It's a contact high. There's nothing you can do about it.
Thrashead: What recordings are you working on right now? What's coming out in the near future?
Trevor: We're really not working on anything, but we had this great idea to maybe release another single for the album we just put out. We'll do another 7" for it and make like "Disconnected" the A-side and do a couple of new songs on the B-side. Maybe a live song.
Thrashead: We were talking earlier about like five new songs.
Trevor: Well we used some of them. We sent one to Rick Agnew. It's going to be on a Triple X comp. "Dissention" will be on that. We sent another one called "Promises" to Stiff Pole in Florida. He's going to do a 7" comp. That song will be on there. So we did send a few of them places, but...
Matt: We're going to maybe re-use a few on the next album. That way nobody can accuse us of changing too much.
Trevor: We may change them around a bit. Re-record them. Like "Pain" is one of them we didn't use on the record and "Who you are" was another one, too.
Thrashead: Great fucking song.
Matt: You can have that song. It's yours. We've signed it over to you now.
Rob: We'll never use it.
Trevor: It's kind of like you know when you start writing new songs, you look back on those old ones and go "Nah, I don't want to use those". These new ones are so much better because that's what you are working on at the time. We're more hyped on it.
Matt: We're not showing more musicianship. We're just beingsmarter on how we write.
Trevor: At least that's what we think.
Rob: We've played together, what a year now? We're going to get better.
Trevor: Plus we're listening to different bands now than we were a year ago, too, so we're ripping off other bands and stuff (laughs). (we start talking about other bands that kick our asses, the new Sugar LP, MRR, other bands and shit. Ted gets Thrashead to tune his guitar)
Trevor: Rob knows how to play "Amoeba" on guitar.
Ted: I can play "LA Girl".
Matt: Did you guys see that? Oh. You didn't go to our record release party.
Thrashead: No. We missed it.
Ted: Oh! That's right! Tony Adolescent sang on that show! He did 5 or 6 songs with you!
Trevor: Yeah. It was pretty cool.
Matt: Did you hear about that? I learned how to play guitar and we had a friend of ours sit in and play bass. And we just did Adolescent songs. Tony did like 6 of them. It was great. The funniest thing is that half the time people didn't know what the hell was going on. They were just like "What is happening?". And people are walking up to our friends going "So when's Face to Face going to play again?". They thought we were done. That was it. (They thought) we changed our band to a five piece with Tony.
Thrashead: HA! HA! You're kidding!
Matt: No.
Trevor: They totally thought that.
Matt: That was a great show. You guys missed out.
Thrashead: You think these kids would know who the Adolescents actually were?
Trevor: No. It was like "What's going on right now? What is this?".
Matt: After about three songs people started just freaking out. Going nuts because they knew what was going on. They like "Oh my God! It's classic!".
Thrashead: It took them three songs, though.
Trevor: "Oh. We can find our punk roots!" (more talk about that punk rock nostalgia thing, old bands getting back together, nothing, toothpaste, stains, toothpaste stains, 21 and over clubs, blow jobs for a cover story, letters from Yugoslavia and Australia, and big labels)
Trevor: Yeah, we're going to see who we can get interested in us. We heard Green Day just signed with Geffen for like 1.2 million. So we're hoping maybe we can get like $50.
Matt: You know what? A lot of people are really going to look at that and go "Oh my God. One of my favorite punk bands has just sold out". And that's gay. That sucks.
Rob: We're going to sign to Warner Brothers for gas money.
Trevor: We already sold out.
Ted: Well of course. You put out a record.
Thrashead: Yeah. What about the stupid people who say "Ohso and so aren't punk anymore because they signed to a record label"...
Ted: You haven't sold out because you signed to a label. It's when you sell over a 100,000 copies. That's when you've sold out. People are saying Nirvana sold out because they sold 3 million records, but no one has ever EVER said that Tad has sold out. They changed their sound on three different albums. Their albums sound completely different...
Thrashead: They're good.
Ted: Yeah. They are, but no one has ever accused them of selling out. And that's because they haven't sold 3 million copies of their records.
Thrashead: The real question is "Is Kurt Cobain punk or not?".
Matt: Well who cares?
Thrashead: Exactly.
Rob: It's like "Do you like their music?" It's up to the individual person.
Matt: There you go!
Trevor: That's right.
Matt: Because as much shit as you talk about other labels and other things...
Trevor: God forbid you can go into any record store and buy it.
Matt: ...you go into your bedroom and you're going to listen to whatever you want. And you're going to be a total hypocrite in your bedroom.
Ted: Yeah. You don't ever want somebody to ever go into a Music Plus and buy your record. Especially if you live in Tennessee or something and that's all there is.
Trevor: (sarcastically) Oh God, NO!
Matt: Everyone's a hypocrite in the room, you know. You can go in and listen to Kate Bush, you know, and people will go "Wait a second!". I love Kate Bush.
Thrashead: Here you go, man. (pulls out a CD) Ted's into Aerosmith. I have an Aerosmith CD.
Matt: Well that's a little bit out of my league.
Trevor: Alright. I think the interview's over.

The band makes a quick exit.
Address: Face to Face, P.O. Box 1182, Victorville, CA 92393

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GOO GOO DOLLS

So, Drunk Ted and I were supposed to do this interview together 'cause Ted is THE expert on the Goo Goos and I bow to his eminence in this matter. Unfortunately, Ted just couldn't make it. (Skinny dipping with the Muffs, maybe? He says it was car problems...) I ended up going solo. Which is cool because I've been following them for a while, too. The Goo Goo Dolls fourth album is called "Superstar Carwash" and features a tune penned by Paul Westerberg. They've changed their style a bit on this one but they still put on one the best live shows I've ever seen.

photos and interview
by Bob Cantu

Bob: Your first album was out on what label originally?
Robby: Celluloid.
Bob: It went out of print quickly, didn't it?
Johnny: The company folded. Like a bad poker hand.
Bob: How many did they press for that first album?
Robby: A lot more than they sold, 'cause I know a guy that bought a shitload of them. He bought cut outs.
Bob: I'd heard that it was out of print....
Robby: It's out again on Caroline. It went out of print before our second record came out. Now you can't get our second record at all.
Bob: The one on Metal Blade?
Robby: Enigma's got it. They're hanging on to it. Somewhere there are tons of them sitting in a warehouse, but we don't know where.
Johnny: I don't even have a copy.
Robby: I don't either. When they said they were going to put out the first record again we said alright, but put it out with a different cover....
Johnny: So, in traditional Metal Blade fashion they made this cover that looked like a box of Fruit Loops!
Robby: We wanted the first one to be a different package, so it would be worth something. It's good for the record collector in all of us.
Bob: A hard core record collector will collect as many versions that come out.
Robby: If "Jed" gets picked up again we'll have to, probably... I don't know how we'll work it. If this album does really well...
Johnny: Metal Blade will re-do the distribution through Warner Bros. probably.
Robby: We'll probably try to change the package again. Actually, we'll try to make it correct this time.
George: They used a shitty slide the first time.
Bob: That's that painting of the guy in the truck. What's the story on that album cover? Why did you choose that picture?
George: The guy who did the painting was my art teacher in college. His name is Jed and it's a self-portrait.
Robby: He was supposed to do the first album cover, but they wanted a photo of the band. We kind of felt bad, so we asked if we could use it. And we decided to name the album after him.
Bob: I'll bet he really appreciates having his name on an album that you can't get!
Johnny: He really appreciated it when we had a record releaseparty and there were only seven people there.
Robby: He showed up in a tux!
Bob: So, how did you guys end up on Warner Bros.?
Johnny: It was supposed to be what they call a "third shelf clause".
Bob: And what's that?
Johnny: I'll get my flow chart out! It was a three part deal that Metal Blade had struck with Warner Bros. You have their other distribution over here, which is Music For Nations, Metal Blade and Caroline. The lowest of the low acts are on Metal Blade Distribution. Then there's Caroline and Music For Nations is for Europe. And then they have a big distribution deal with Warner Bros. Which is like, three levels: there's Metal Blade/Metal Blade, which goes through Warner Bros. Metal Blade/Warner and then Warner/Metal Blade, which is sort of like Slash/Warner. And it's all based on record sales. On what priority they want to give you. Our last album was Metal Blade/Warner and this one's Warner/Metal Blade. So, we stepped up a notch. Based on what they think they can do with you. Have I made myself clear? Any questions?
Bob: So, how well did "Hold Me Up" do?
Johnny: It did ok.
Robby: We didn't sell enough records to become a Warner Bros. act....
Johnny: The problem was that we were always being treated like a left-handed step child by Warner Bros. And this time Warner saw what the press had done for us and they said these guys have some serious potential.
Robby: We were supposed to sell 75,000 copies, so I think they gave us a handicap on the amount of records we sold. We were dealing with Metal Blade doing all the

promotion. Metal Blade wasn't too effective in the college/alternative scene. It's not that they didn't want to. They tried. But, they just didn't understand it.

Johnny: What kept happening was, you send an alternative kind of album to a college radio programmer and they see Metal Blade written on it and they throw it in the metal guy's stuff. And the metal guy gets the record, takes a listen to it and says, this ain't metal, I ain't playing it. He throws it back in the alternative pile and the guy goes, "This says Metal Blade, I'm not playing it!". So you get lost a lot of times. The people at Metal Blade did a good job selling as many records as they did, because we were really stuck between a rock and a hard place.

Robby: Although we still are affiliated with Metal Blade. We're still contractually linked to Metal Blade. But, it's not the stigma it used to be before.

Johnny: So now we're treating Metal Blade like a left-handed step child!

Robby: They were basically cool. They gave us everything we needed to do this record. But we gave into a lot things,, like changing producers, which we didn't want to do. That turned out fine.

Johnny: They put all this shit in front of you and you have to decide what you're going to do and what you're not going to do. We never compromised anything musically that we wanted to do. We didn't have some shmuck come into the studio and try to groom usinto something that we're not. Everything on that record is straight out of us.

Robby: Straight out of Buffalo.

Johnny: That's the most important thing. If anyone at any time had ever come into that studio and said.... As a matter of fact, one suggestion was made to us which was totally ridiculous and we kind of squelched it and nothing else was ever said to us.

Bob: What was it?

Johnny: I'd rather not say.

Robby: It was a lyrical change. And we said no.

Bob: Who produced "Superstar Carwash" ?

Robby: A guy named Gavin MacKillop. He lives here in L.A. He produced The Church, PIL, Toad The Wet Sprocket. Stuff like that.

Bob: You've got strings on one song on the new album....

Robby: Yeah, a viola. That's the single, believe it or not.

Bob: Wow. I would have thought "Girl Right Next To Me" would have made a better one.

Robby: Or "Fallin' Down" or something like that.

Johnny: That's what we thought too. We don't know anything about marketing records. We made this album and it's like, do what the fuck you gotta do with it.

Robby: Sell your shoes.

Johnny: We made it. It is what it is. That's our creation. They're out there mass producing it and shit, and whatever they're going to do to sell it is their business.

Robby: Anyone who puts a record and feels as though they're not being exploited is only joking with themselves. You put a record out and it's just like anybody who sweeps the floor at Burger King. They don't think that they're being exploited but they're wrong. Number one: It's a record. And we made our record. Now, Number two: It has to be sold. Their part of it is to sell the record and they seem to think that we, being the sort of band we are, one of those bands that's always been kicking around but has never really done anything, have one shot at it.

Johnny: They want to go for the throat.

Robby: I wouldn't have done it that way, to be honest with you, but I'm not going to argue with KROQ wanting to add one of our songs.

Bob: I would have thought that the strength of your live shows would have gotten you more notice....

Robby: We're going to be smarter about it this year.

Johnny: We're looking for the right dates to play. Last year we went out and played so many shows to no one, that it became really obvious that it was a waste of time.

Robby: I think we're doing the right thing now.

Johnny: We're being really careful. The touring environment is so bad too. You get X amount of dollars in tour support and you have to make sure you spend all that money correctly, because if you waste a day they won't give you more. And you can't go out without it.

Robby: We got the Soul Asylum tour, it couldn't have worked out better for us. We get to do all the secondary cities with Soul Asylum and then come home for a little while and chill out. Hope they play our video, and then go out and do the major cities,hopefully by ourselves.

Bob: Which song did you do the video for?

Robby: "We Are The Normal".

Johnny: It became really obvious to us last year when we went out on tour with the Replacements, that when we got out in front of a big crowd we did great.

Robby: We can still play to a room filled with thirty people and make it worth while. I think we'll always be able to do that because it's a whole different animal.

Bob: You had a song that was on a slasher movie soundtrack.... which one was it again?

Johnny: There were three songs on the soundtrack. Two of them were from "Hold Me Up".

Bob: What movie was it?

Robby: Freddy's Dead: Nightmare On Elm Street Part IV.

Johnny: We wrote the title track.

Robby: But they only used a piece of it.

Johnny: It wasn't the title track it was the lead track.

Robby: When the logo came up the song started.

Johnny: That was really funny 'cause we saw the movie and we all got together and we bought tickets and popcorn....

Robby: Lance Diamond was with us.

Johnny: We're all at the movie and the music comes up and then it was over. It was like, "What the fuck?"! They put us through total hell over this song.....

Robby: They put out a soundtrack for it and it sucked wind.

Johnny: They put a video out for the song after the movie was in the fucking video stores! And that movie died a miserable death at the box office.

Robby: It made like six million bucks the day it was out. And then....

Johnny: They made a fortune in video rentals. Those slasher flicks always do really well.

Robby: We aren't really into those movies or anything.

Johnny: We did it kind of on a kick. 'Cause it was like "Would you guys like to write a song for this film?", and we had images of like, David Byrn and stuff.

Robby: They showed us the movie and said, "Can you write a song?", and we said "Ok, sure.". So, we wrote a song, did a demo and sent it to them the next day!

Johnny: This all happened in four days. It's not necessarily a Goo Goo Dolls style song, but we did a song for this movie. We did it well and I was really proud of us. We wrote and demo-ed and produced and engineered and shipped it out in four days. Boom, that fast.

Robby: And then they sent in a producer and kind of glitzed it up a little bit. This woman was screaming, "Put howling wolves on it! Put sheep baaa-ing!". And she met us with tasty phrases like, "Well, this song doesn't even have to be in this movie!".

Johnny: And she was trying to get another song done by somebody else while we were doing ours 'cause she didn't like our song. But our song won, I guess.

Robby: It turned out alright. It was kind of weird for us because we hadn't had a record out in a year and a half and then we releasethis song that's completely atypical of what we do.

Johnny: It's very Tangerine Dream-ish.

Robby: And now we're doing it again with this single.

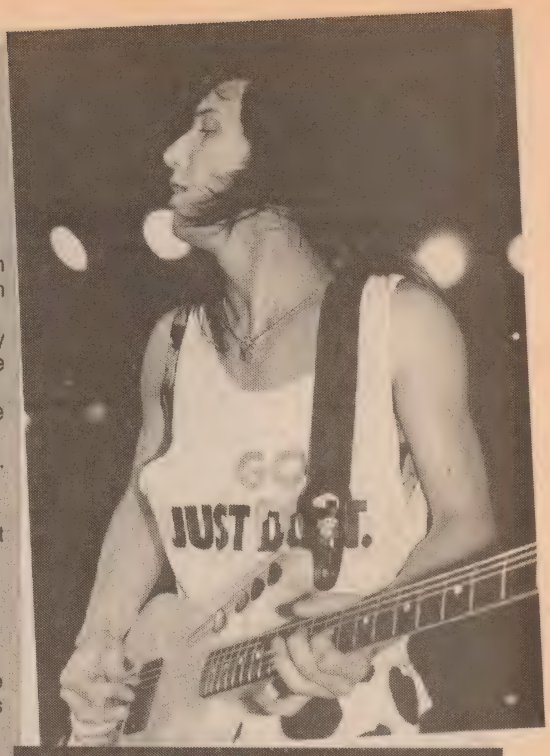
Johnny: But, y'know... That soundtrack was definitely no Singles soundtrack!

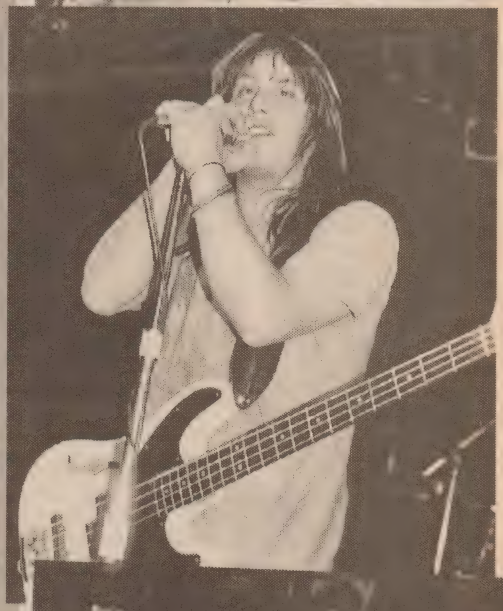
Robby: There was a real terrible Iggy Pop song on it.

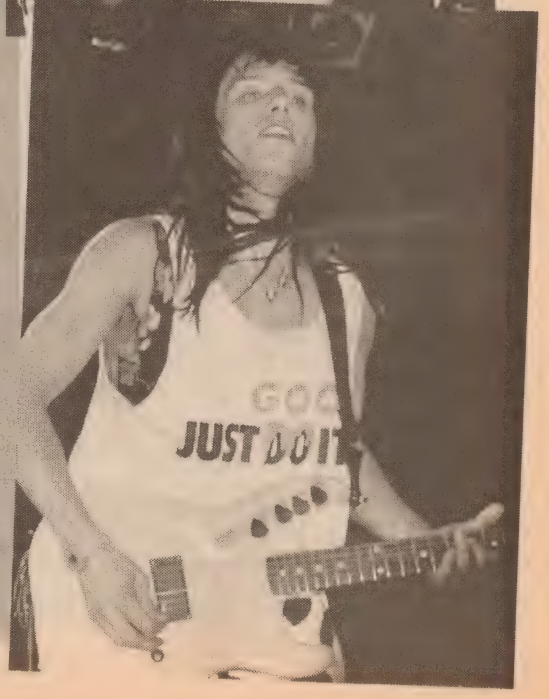
Johnny: I like Iggy Pop but I just think some of that shit he does is awful. But over a career that's been twenty-five years...

Robby: You gotta have a few bombs.

Johnny: That's the difference between the old record world and the new record world. You have to be on the case every time now, otherwise your thrown in the







GOO GOO DOLLS

trashcan.

Robby: We had to make a conscious decision one day. Do we want to stay an Indy band and stay home and work our jobs and do this as a hobby that we really enjoy, and tour for a month and come back and get our lives back together. Or if we took the disadvantages of being on a major label and see if they out weighed the advantages of being able to do what you want.

Bob: So what's happening with Lance Diamond now?

Robby: He's doing some demos. He's in Buffalo and he's the most popular guy in town, so he's always got a gig.

Bob: How did you get hooked up with him?

Robby: I lived above him in a house. We lived in the same building so we got to be good pals. He's really into high energy. Mainly horns. Like a showman, totally. I played him our first record and he was absolutely floored. He said, "I have to jam with you sometime." and he met John and George and the three of us hit it off really well.

Bob: How come Lance doesn't sing on the new album?

Robby: When we started doing this record we made a conscious decision that we weren't going to do a lot of what we did on the last two records. Which was, two covers, an instrumental and a song with Lance. We just made a conscious decision to write fourteen songs and put them on the record. No following of the formula of records past. It was time to do something different.

Johnny: I would love to do an entire record with him.

Robby: I hope the fact that he's not on this record may prompt someone asking us to so something with him.

Johnny: He's a media magnet. People just want to talk to him where ever he goes. Given the opportunity he could be a huge star. He's quite a character. I really want to work with him again.

Robby: I know we will.

Bob: Have you had a chance to play the new songs live yet?

Robby: We did a couple of warm up shows in Buffalo. We played a lot of new stuff and we realized that it wasn't a good idea to play them all together. It works better to spread 'em out.

Bob: How did you guys make it over here the first time you toured?

Robby: Barely.

Johnny: This guy that used to manage us before we got our new manager, he like....it was pretty amazing. We managed to get by on five bucks a day.

Robby: It was different too. It was hard core touring. We didn't go into a club expecting anything at all. If they had a P.A., we were jumping for joy.

Johnny: It was great then, but now I wouldn't go out there in a van, eating peanut butter 65 days in a row.

Robby: And come home with no house.

Johnny: We lost our apartments, we had no jobs. We were lucky that we had people to take care of us when we got home, 'cause we didn't have a dime in our pockets. Nothing. And that was something that we needed to do.

Bob: Drunk Ted wanted me to ask you, when was the last time you each shit your pants?

Johnny: Last time we saw Ted!

Robby: 1989. We all shit our pants in 1989.

Johnny: That's it. It was in Austin, Houston... something about shitting your pants in Texas! In Austin, Texas, there's one particular Long John Silver's with a pair of shorts with a wad of shit in it on the roof!

Bob: And who's is it?

Johnny, Robby & George: Who knows!

Bob: Didn't you have an offer that you wanted to make G.G. Allen?

Robby: I'd give up $50.00 of my perdium if he ate a pile of my shit! I'd have to know what morning he'd eat my shit because I'd have a fucking hey day the night before!

Johnny: Fuck this suicide shit!

Robby: I'd kill him!

Bob: Did you guys once stay with Edwin Letcher and Debbie Dip?

Robby: We never stayed with him, but we hung out with him.

Johnny: You know Edwin?

Bob: Of This Is Edwin, yeah.

Johnny: This Is Edwin, the best band in America.

Robby: It's a small world.

Bob: And Debbie Dip interviewed you guys for Real Life In A Big City....

Johnny: I still have like fifty copies of that in my closet at home! We said, "Hey, can you send us a couple of copies?", they sent us a box! They, like quadrupled their circulation by sending us a box of them! Nice guys, though. Edwin and those people....

Bob: There's a song on "Jed" called "James Dean" that a lot of critics interpreted as being homo-phobic. Can you identify with Axyl Rose now that you both have been so misunderstood?

Johnny: I identify with Axyl on many planes. We're kind of kindred spirits.... We have the same Indian medicine man... No, I don't know anything about Axyl Rose except that he's got a big mouth. And he shouldn't be picking on little, skinny drug addicts like Kurt Cobain. Why can't he find a big tough guy to pick on?

Robby: Yeah, he should start a fight with Ice Cube!

Johnny: My sister could beat up Kurt Cobain! But, Axyl Rose, I don't know nothing about and that song ("James Dean") was totally misunderstood. It was written first-person, but it was about somebody else. Some guy who drove a snow plow or something. It wasn't me.

George: It's really humorous. That whole song, even if it was from your stand point, you didn't say anything bad about gays. You said you didn't want to be gay. I can applaud a gay person who stands up and says he doesn't want to be straight.

Robby: I think we have a tendency to write in the first-person andisn't always a first-person situation. Sometimes it is.

Johnny: When a guy gets on stage, an actor in a play, and is a totally despicable character, you don't go out and beat the actor up! It's the same kind of thing. Who knows if Axyl Rose was singing from himself, or Ice Cube....or Ice T.... I don't know if Kurt Cobain's a drug addict either. He seems like he'd be an alright guy. I mean, he could comb his hair and do a few push ups.

Robby: I can see it now: We'll be in some bar in Kansas and Cobain'll come in....

Johnny & Robby: (Singing like Mighty Mouse) "Here we are now...."

Bob: We really should say something about Drunk Ted, who really wanted to be here.

Robby: Ted is ahead of his time. Most people don't realize it yet, but beneath that boyish exterior....

Johnny: Ted is sexy!

Robby: The first time we met Ted, we were in San Diego and we were staying at some lady's house that we knew and Ted kind of latched on to us. He sat with a demo of, I think "Hold Me Up" and he listened to it over and over again. He sat there until the sun came up 'cause we couldn't give him the tape of it. He's the only person we see every time we come to Los Angeles. We know a lot of people here but he's the only one we see every time. He'll stop in for five minutes and have a couple of beers and go home. He's a happy little guy.

Johnny: We should print his phone number so that all women in the L.A. area can call him.

Robby: He'd appreciate that.

Johnny: Give him a call and worship before the alter of Ted!

Anyone who puts a record and feels as though they're not being exploited is only joking with themselves. You put a record out and it's just like anybody who sweeps the floor at Burger King. They don't think that they're being exploited but they're wrong. Number one: It's a record. And we made our record. Now, Number two: It has to be sold.

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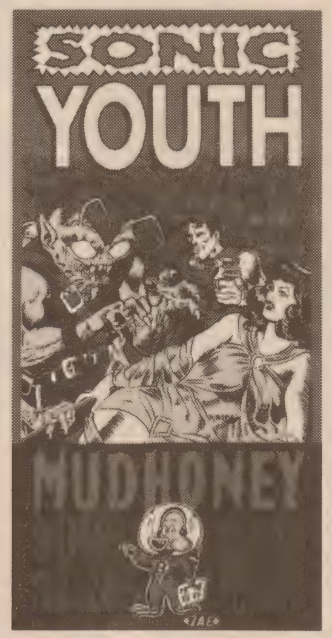

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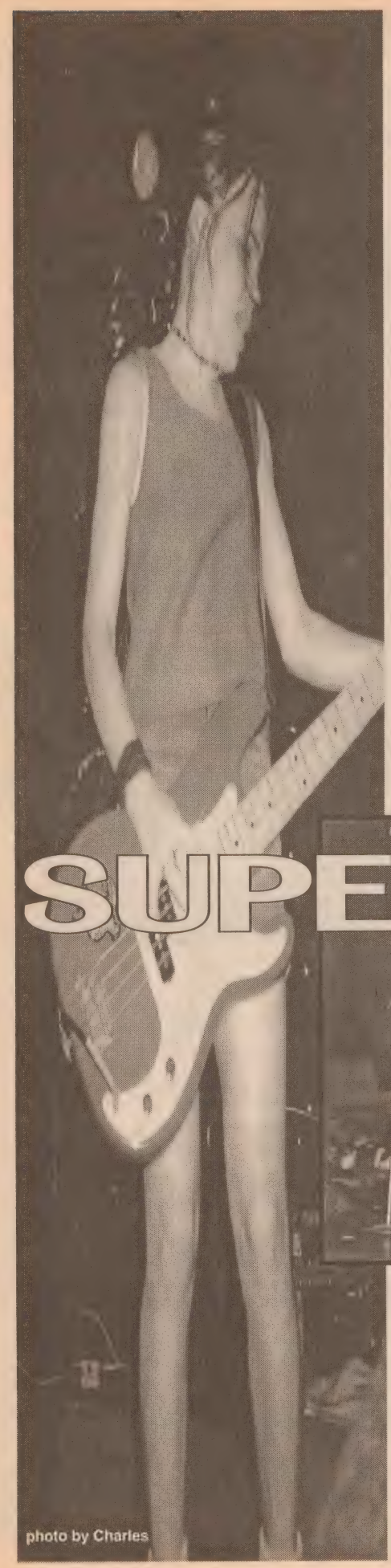


photo by Charles

A seemingly tired and fatigued Superchunk were interviewed in their dressing room before their awesome show with Wax and Rocket from the Crypt at the Palace April 9, 1993. Much gratitude to their road manager, Dan, for his generosity, the passes and helping me get this interview. Also hanging around was the ever-present O.

interview by Ted

Jon - drums
Laura - bass
Jim- guitar / voc
Mac - guitar / voc

Ted: So what's North Carolina like? Did you guys see the last Playboy?
Mac: Somebody told us about it, but I haven't seen it.
Ted: They had a thing about music and they had a picture of a guy and a girl dressed "grunge-like" and they had arrows and captions pointing to where you could get this and where you could get that. And they also said "Don't move to Seattle. It's probably too late. Go to Chapel Hill. Check out Superchunk".
Mac: That's pretty weird. You know, it's really... Chapel Hill is a small town, college town. There's basically only one main street where there's a good club, a good record store. Obviously a lot of people who support that kind of thing. Bunch of college kids or whatever. It's a pretty relaxing place to live. It's very cheap.
Ted: How did you guys get into punk rock living in such a small town?
Mac: For me, it was mainly from listening to college radio stations and stuff like that when I was in high school. I had friends who were in bands and you know, just saw these bands at all ages shows.
Ted: What about the rest of you?
Jon: I'm from Philadelphia and the college radio stations there had certain shows from like midnight til 3 in the morning that were just punk rock. From there I heard about a lot of shows that were going on in the city and we would just go down to the city all the time.
Ted: So when did you hook up with Superchunk?
Jon: Fall of '91. I've known Mac off and on for a couple of years. And he was going (to school) with my brother and I had just moved to Chapel Hill in March of '91 and he just called up one day and said "I want you to do it".
Ted: When you were first starting, looking for members and stuff, was it hard to find people who were into the same type of music that you were playing?
Mac: We really didn't say "We're going to form a band. Let's find some people who want to play the kind of music we're playing". We just all knew each other and started practicing. It wasn't really planned out.
Ted: Now those songs on the "Tossing Seeds" CD, are they the complete singles?
Mac: All of them except for the "Freed Seed" 7" which has one more song that's not on the album.
Ted: I noticed that on the singles that are coming out now, they're also on CD in addition to 7". Why did...
Mac: Because so many people don't have record players anymore. It's like people who like vinyl can still get the 7"s, but those who just want the single and don't have a record player, there's no reason to alienate them just because they don't have a record player.
Ted: On one of those CD singles, you got an acoustic version of "Throwing Things". Was that a song that was written acoustically in the first place and then you turned it into an electric one?
Mac: I don't remember whether I wrote that one on acoustic guitar or not, but I don't think I did. We just recorded that just to have an interesting, different version of that.
Ted: It worked out pretty well.
Mac: Yeah. We recorded that EP specifically to come out in Australia when we went down there to do a tour.
Ted: It's weird, because the first song on there...
Mac: "Cadmium"?
Ted: Yeah. It's weird because you're not a commercial band, but you're really catchy, but that song sounds like it would've been more of a "hit" thing to put on a record.
Mac: Right. We wrote that song the day before we recorded it and that was already after we had done our new album. It was after we had got doing the "On the Mouth" record. So...
Ted: Do you ever write song on acoustic guitar and then turn them into electric songs?
Mac: Sometimes, but usually I'm playing electric. I have an acoustic guitar, but I don't write songs on it that much.
Ted: "No Pocky for Kitty" was produced by Steve Albini. How come he didn't get credit for it?
Mac: Well, he said that he didn't care if we put his name on there or not.
Ted: Why wouldn't he want it on there?
O: That's how he is with everything. All things. He doesn't want his name on it.
Laura: Yeah.
Mac: And then if we put his name on there, it's sort of like people have a certain idea of how it's going to sound. And he doesn't care if it's on there or not. He said "If you put it on there..."— his experience was that the Jesus Lizard and the Urge Overkill both sold more records after they stopped putting his name on the back of their records.
Ted: Is there any story behind the line "Produced by Laura who was sitting in the right chair"?
Laura: We had to put somebody on there.
Mac: She was sitting in this one chair that Albini called the producer's chair or something like that.
Ted: How long do you usually spend in the studio recording? When you recorded "On the Mouth" you were only up here for a week.
Mac: Yeah. Six days in the studio. "No Pocky..." was about the same. Actually "Pocky..." was three and then the first album was like six.
Ted: Why do you spend so little time in the studio? Is it to make things more spontaneous? Is it because of money?
Jon: It's a little more (spontaneous), yeah.
Laura: I wouldn't want to spend any longer. It's boring.
Mac: Money and also I just wouldn't want to... If you labor over something, I think it tends to suck. Sounds too calculated. It's better to leave the mistakes in, I think. **Ted:** Would you do things differently if you had more money to record?
Mac: I don't think so.
Ted: Also, when you were up here recording "On the mouth", you didn't set up any shows up in LA. You only played San Diego. How come you didn't book more shows? I mean, you came a long way. You may have taken advantage of it.
Mac: We don't really like Los Angeles that much, as far as a place to be. And people in San Diego, we know more people down there and the crowds tend to be better down there,

photo by Joanna

so... The plan of the trip wasn't to tour, it was to just come out and record. We played some shows on the way out, and that one show in San Diego, but if you do a show in LA, it becomes a big zoo. We just didn't want to deal with it.

Ted: That was a good show. I was cool. The people weren't assholes and punching each other. Everyone was just frantically bouncing up and down.

Mac: It was a real tiny place, too (Che Cafe). It was so small.

Laura: It was steamy.

Mac: Fucking hot.

Ted: Have you been to Europe, yet? I think I remember reading something about you going there.

Jon: Twice.

Ted: What was that like?

Mac: It was great. The first time was with Mudhoney, so we were playing in front of big crowds, which we might not have if it was our own tour, but we went back on our own for just a couple weeks.

Ted: Yeah. You guys are on tour pretty much constantly. Do you write a lot of songs on tour? When do you find time to write?

Mac: No. Not really. When we're home. Which is why we don't have any new songs because we haven't been home to practice or learn any.

Ted: Are you making a living off the band yet?

Mac: Yeah. Laura and I run Merge when we're home, but otherwise we don't have any other jobs or anything.

Ted: How's Merge doing? You guys mainly deal with 7"s. Is that really being phased out?

Laura: No.

Mac: Not so far. We still managed to sell 3000, 2500 copies of the new Rocket from the Crypt single which just came out. People still buy them. We do full length stuff as well, but...

Ted: Working at Flipside, you see so many 7"s coming in that are so shitty. I feel sorry for them because I don't know how they would ever break even or anything.

Laura: A seven inch isn't that much of an investment, really.

Jon: The demo tape of the nineties.

Laura: Yeah, it really is. It doesn't cost that much, you know?

Ted: Now all the major labels are starting to put them out.

Mac: Yeah. It's pretty weak.

Ted: How come you didn't sign to a major label? I heard that every single major was after you guys and you turned them all down.

Mac: We owe Matador records another album, you know, which is the new one. Then after that we don't owe them anything, so now we can pretty much do whatever we want. There's no reason... There's nothing enticing for us to go to a major. They didn't offer us anything that we wanted. Really.

Ted: They didn't throw million dollar checks in your faces, like they did Helmet?

Laura: I wouldn't want that.

Mac: No. Any money they give you, you pay them back. It's not a gift. People have the illusion that it's free money or something.

Ted: Do you think major labels are getting smarter these days?

Mac: I don't know how smart it is. They're signing better bands, but to them it's still just the dollar signs in their eyes after the Nirvana record.

Ted: It seems like the bands are having more control over what they do.

Mac: They might be getting some more control, but we'll see how many of these bands are still signed to labels two years from now when they realize that they signed a few too many bands. Regardless of how good the band stays, if they're not signing the amount of records that the label wants them to sign, they won't be on the label for very long. I mean, that's what they're in it for. The label isn't in it for street creditability or anything.

Laura: Plus there's a lot of bands that have maybe put out one seven inch, have never toured...

Mac: Like Cell and St. John (?) and stuff like that.

Laura: ... they don't have any experience at all.

Ted: Who are those bands? I'm very weary of bands I'm not familiar with like that who get signed to huge labels.

Laura: I don't know.

Mac: Cell is from New York and one of the guys was from Das Damen.

Ted: Oh.

O: Thurston's label. That's how come they got signed. They were on Estactic Peace, first.

Ted: So Jim used to be a teacher? Did he quit teaching for the band?

Mac: Basically there aren't really any jobs for him in Connecticut for him to teach right now, which is one of the reasons he was ready to move somewhere else. Plus I think he was just... I mean, I substitute taught for a while and Jim had to deal with this a lot more than I ever did, but the whole administration you have to deal with when you're working in a school system, high school or whatever, is just a drag. He wasn't too keen on that, so...

Ted: Hmmm. I don't know what else to ask. Is there anything else you want to talk about?

Mac: (thinks) We're excited about touring with Rocket from the Crypt.

Ted: How did you hook up with John Reis? Was it through touring?

Mac: We played with Drive Like Jehu the first time we playedSan Diego at the Casbah, like a long time ago. And I guess we met them then, and then Rick sent us a Drive Like Jehu test pressing or something like that before the album came out.

Laura: John had written us a long time ago, too, wanting to know how he could get in touch with the guy from Honor Roll (?).

Mac: And then just from touring and playing with them and stuff. We played down the street from Rocket in Texas. Went down there and saw them when they played and then they came around to the club we were playing afterwards and just hung out. It was cool.

Laura: It was a mutual exchange.

Ted: Do you book your tours all by yourselves?

Mac: No. We booked the first couple of tours we did ourselves. We have a booking agent now that makes it a lot easier.

Ted: How many months of the year are you on tour? It seems like a lot.

Mac: We were trying to figure that out the other day.

Jon: It seems like about half the year.

Mac: It's not six, but I think it's about four and a half months.

Ted: Is that where most of the money comes in, that you use to live off the band?

Mac: Yeah, we make most of the money on tour. It's hard to get paid by record labels, but they're getting better about it.

Ted: I don't know what else to ask. Is there anything else you want to talk about?

Mac: Bands should put out their own records.

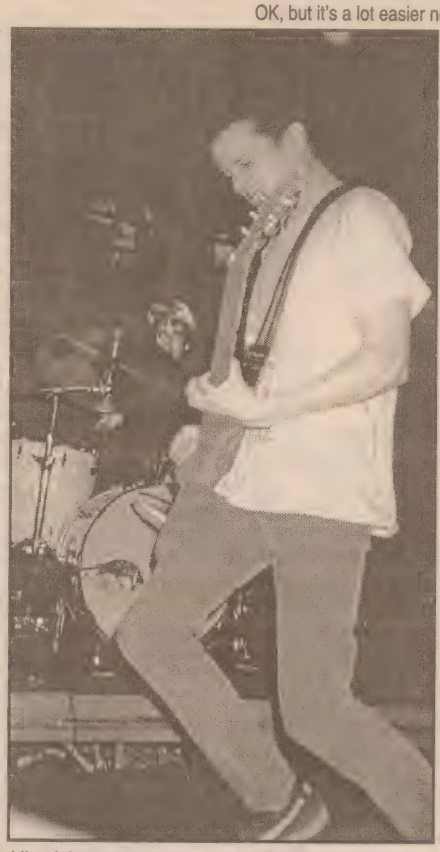
Ted: Is it hard being in a full time band and then running a record label?

Laura: Sort of.

Mac: We just hired someone to help us do it. We just hired our first employee at Merge after three and a half years. We were trying to do it ourselves, but it's time consuming. I mean, if you're only home half the year...

Laura: The label definitely suffers if you're out of town a lot.

Mac: Yeah. It's hard to keep it organized. It's hard to keep up on the mail order and the orders and stuff like that. We did it OK, but it's a lot easier now that someone's there to deal with stuff. I mean, our next record may wind up being on Merge. If you're in complete control, then nothing can get fucked up.



Ted: It seem like you have enough pull, a solid base of fans and everything, a reputation so you can tell the labels what you want instead of having to be manipulated.

Jon: Something always goes wrong.

Mac: Yeah. So many bands think they have complete control over something. It's just little shit like firehose. Obviously (Mike) Watt wouldn't sign something that wasn't like a good deal, and then when the live record came out, Sony told them "Well, we're not going to release it on tape. We're only goingto put it out on CD". Which is the thing where you sell a lot of cassettes. For firehose it's not a good thing. There are kids that buy these tapes, listen to them on their boxes at their house or whatever. People always can't afford CDs. Then the label says "We're not going to make any tapes". Well it's like you would never think to put that in your contract, that you have to make tapes. You wouldn't think that you would even have to do that, then they go pull shit like that.

(Walking around in awe after the mind blowing show, I ran into Jon outside and he had a story for me. So I excitedly/drunkenly ran to my car, got the tape recorder and...)

Ted: So what happened in Japan? How many people did you play to?

Jon: Each night we had about 300 people and we played a total of three shows. Pretty small places. We went to Australia first. We did a two week tour there.

Ted: Wow! Was that pretty wild? Did you play with the Celibate Rifles and bands like that?

Jon: We did a festival show with Nick Cave, Lush, Michelle Shocked. Every other show was on our own, except one we opened for the Cosmic Psychos. We had about seven shows with actually pretty good turnouts. I was really surprised, you know, it's another side of the world. So we go there, and I have a sweater on that I wore from America to Australia. It was becoming summer in Australia so I didn't need the sweater. I took it off, didn't see it for the two weeks that I was there. Left it over the promoter's house. The day we were flying over to Japan, I put it back on, fly there, and go through customs and everything. I got to the hotel, reach in the pocket and there's a joint in it. It turns out that the promoter's brother was wearing it and put his pot in it.

Ted: Did you get busted?

Jon: No, I could've been in so much trouble. They kept Paul McCartney there for like a month for what had happened to me! So I got lucky. Nothing came of it, thank God. And then we got home and our booking agent in America called and goes "I got this frantic call from your promoter in Australia, asking to get in touch with you because he had something to tell you". Obviously that was it. His brother had told him that he left something in his pocket.

Ted: Do you guys smoke out at all?

Jon: No! None of us do. That's what would've been so fucked.

(a scalper walks by us with a bunch of Superchunk T-shirts)

Ted: That's amazing. Bootleg T-shirts of you guys!

Jon: I couldn't believe it. I had to get one.

Ted: Just one?

Jon: I got two. One of each. It'll never happen again, I'm sure.

THE SUNSET STRIP

The Sunset Strip are a remarkable band. They're raw, intense and loose-as-shit (but in a precise kinda way). They skim the best from the last forty years of music, making a hotchpotch of equal parts melody, insanity and passion. The Sunset Strip are from Australia, but they can take on America's finest and stomp all over them. The band's core members Warwick Brown and Andy Turner have been around for donkey's years, starting out in Geelong's Behind The Magnolia Curtain. On their current EP Scrape It Out (Dog Meat Records) Warwick and Andy are joined by the cream of Melbourne's punk scene: Joel Silbersher the amazing songwriter/ singer/ guitarist of Hoss (also exGod) co-wrote and sings this EP's title track; the Powder Monkeys' Tim Hemensley (also ex-God and ex-Bored!) plays his usual mind-fuck bass; and Hoss' drummer, a guy to really keep your eye on, Michael Glenn thumps skin. Listen up.

Interview by Louise Dickinson

Louise: Okay, we'll start with Scrape It Out and work backwards from there. How did the Scrape people come together?

Andy: I think I had a grand plan of branching out into something a bit different.

Warwick: They're the only guys we know who'll play with us!

Andy: I mixed all those guys. I was mixing for God and for Hoss, Powder Monkeys and so I just sort of knew them. And then when it came time to write the songs I thought—I can't sing for shit. and the songs I've written don't suit Waz's voice, so who will they suit? And I thought, yeah Joel.

Warwick: We knew them anyway.

Andy: They're all friends. We all hang 'round together and just talk shit all day. And make music.

Warwick: That's what we wanted to do—play the songs with people we knew really well. And why involve other people when there's people we already deal with.

Andy: Absolutely. It's such a healthy scene here and so many people respect other members of bands, there's not any of that backbiting kind of— "we're really good but the Hard Ons or whoever are shit." Everyone knows each other, half of them work in this fucking shop (Greville Records, which Warwick half owns)! Or come here. So instead of bitching and fighting we're all helping each other out.

Warwick: We've all been around for years—between John's band, Joel's band, those guys have been playing for as long as us, ten years now.

Louise: When was "Scrape It Out" recorded?

Andy: This one was actually together before I left. So it's been in the pipeline for ages and ages.

Warwick: Andy's been away.

Andy: I just can't stand still. I have to keep going to places. I get restless in Melbourne.

Warwick: What about two years overseas out of the last three? And I've been overseas about five times. So it makes it hard.

Louise: So where did your travels take you?

Andy: I lived in Japan for seven months, working in a karoki bar. Then I lived in Hong Kong for a few months. And I went to Cambodia and Vietnam and Tialand, Korea and Laos, and hung out around south east Asia and had a real good time. And now I'm here doing this for a while.

Warwick: I got a letter every few months.

Andy: I'd send a letter to Waz saying "Isn't the fucking record out yet! Why isn't it out yet. I know I'm not there but why haven't you put it out!"

Warwick: If there's something I have to ask him there's no way of really contacting him. Got to leave a message with his mum. And then I go over to America and shit for work so that's pretty hard. That's why we don't play live, cuz who the fuck would play with us and put up with this shit?

Andy: So that recording for "Scrape It Out" was done before I left, plus most of the basic tracks for an album. Waz has done a bit of work on it whilst I was away. But now I'm back and we'll finish all that stuff and get the album out.

Warwick: Maybe an EP before it, and a few gigs.

Louise: Why did you release Scrape It Out on Dog Meat rather than Au-go-go?

Andy: You can answer that one.

Warwick: Well, I don't know how to talk about it without fucking bitching.

Andy: Without talking about the past, we thought in the future Dog Meat would do a really good job cuz Dave Laing is so gung-ho, he loves the band and is really committed.

Warwick: Dave just has this insane fuck-the-money-I-love-the-music-let's-do-it attitude. The bands we know and relate to are all on Dog Meat. Hoss and Powder Monkeys got on Dog Meat at the same time, it just seemed a natural thing. It wouldn't be fair of us to expect Bruce (Milne of Au-go-go) to do anything with us.

Andy: We didn't give Bruce much help.

Warwick: I don't think Move Right In even got sent to anyone to review it. No one even knows about it, it took two years to come out on CD.

Louise: Funnily enough, the only reason I knew it finally came out on CD was Dave Laing mentioned it to me.

Warwick: People overseas don't even know that record came out. People who really liked us, who raved about our weaker records. We thought Move Right In was really great. We all like most of it, not all of it. It never got promoted, died in the arse. Four or five of those songs are the best things we ever did. No one ever saw it and people would have loved it. So it was a real fuck up, but that was our fault too.

Louise: Are you pleased with the Scrape EP?

Warwick: I think Scrape It Out is the best thing we've ever done, I really love it. It's sort of good having someone else sing and I don't have to put up with myself. I only sing on one, maybe two songs. It's great not having to sing, because I never considered myself a singer,

I just do it becausc fuck he won't!

Andy: You never consider yourself a singer and I consider myself even less of a singer than you, that's how desperately I don't want to sing.

Warwick: We could have got Les Butrims to sing! So yeah I really like it. I really like Joel on vocals.

Louise: Why did you put "The Rising Wind" on it, and what is the difference between that version and the one that's on the first LP?

Warwick: Well, I fucked up and put the wrong version on the record originally, and I wanted something with Wayne on it. I particularly loved that version, it was just a spontaneous jam. It's really insane. You can have 70 minutes on a CD so you might as well put more stuff on it. And the record was dedicated to Wayne so I wanted something with Wayne on it.

Louise: What happened to Wayne?

Andy: Wayne was a very good friend. Actually I'll let you say this, you've known Wayne longer than me.

Warwick: Wayne was great. He was in Magnolia Curtain, he was there from the start. He was one of the originals. Also we were all pretty close, that Magnolia Curtain scene. Wayne killed himself basically.

Andy: He just had a lot of problems and he was a real good friend of ours, and every one of us liked him in our own way—so his name's cropped up on a few dedications. Virtually everyone you know in bands, one member has played with him at some stage, including me and Waz, and John Nolan (Powder Monkeys).

Warwick: And Paul (Ryan).

Andy: I like the guitar sound on the demo of Scrape It Out better than the guitar sound in the studio version.

Louise: I must admit I like the demo version better.

Andy: We should have just wacked some drums on that and got Tim to put some bass on.

Warwick: That's what we figured out—why the fuck bother with all this studio... Unless you're going to spend hours in the studio and

you've got loads of money. Why bother if you've only got a few grand.

Louise: I think the kind of people that dig The Sunset Strip are the kind of people who like things to be raw and stripped back. Or they can at least appreciate that kind of thing.

Andy: I think so too.

Warwick: On "Move Right In" a lot of that stuff, the demos shat all over the fucking record. The stuff we did with Kerrie and Ian anyway, the demo versions were great. It's more looser, more feel... The album versions, we were so fucking uptight in the studio.

Louise: In retrospect, what do you think of your first album?

Warwick: I hate it.

Andy: I haven't listened to that in so long.

Warwick: That album's kinda weird. We were on the dole, jamming, I think that studio was $100 for a whole day. The three of us went in there and recorded about half a dozen songs.

Louise: Who were the three?

Andy: That wasn't me. I think you mentioned me playing on "The Rising Wind," I was their sound mixer at the time.

Warwick: That was me, Les (drums) and Wayne (bass), and Andy was mixing. Then later Andy and Paul joined and we did the whole thing again. It was around that time that Dave Laing and Bruce Milne (at Au-go-go) heard the stuff we'd done, and Bruce said—we'll put it out—and we were thrilled—what is, put out a record? Okay. But in hindsight I wish we had stopped and thought—hey fuck, people are going to hear this!

Andy: As an album it's so patchy too, there's so many line-ups and such a long period of time. I like bits of it.

Warwick: "Move Right In" and "Scrape It Out" 7in comparison I listen to it (the first LP) and think—what, we did that?

Andy: Listen to the 10" too.

Warwick: Yeah bits of Holocaust I like. But I think it's taken this long to come 'round here and figure what we want to do. We've always been so hit or miss, we've never taken ourselves seriously.

Andy: Well in one sense we havc like when we were actually making the music we took it seriously. It wasn't all slap/dash/bullshi/have-a-laugh-and-throw-it-out. We actually care about the music. But as far as organisational things go, we're a bit shaky!

Warwick: For us to get a band together and rehearse all the time and get gigs organised it's just impossible. We 've tried it and tried it, it just never works. It all falls to bits. Photo sessions and publicity—it just seems crazy, it just seems like bullshit to me.

Louise: Did you do all that in the beginning?

Andy: We did all that stuff at the start. We did photo sessions and played gigs and did supports and did radio interviews. We did all the stuff that you're meant to do when you put out a record, it just didn't make any real difference.

Warwick: For three years we did gigs all the time.

Andy: We played a lot of gigs, a lot of shit gigs. See when we first came out, all this "Sunset Strip are cool" thing didn't exist. We played gigs to nobody for ages and ages, cuz we didn't fit in anywhere, we weren't a thrash band and we weren't a psychedelic band and so no one knew what to make of us—we did all this Americanised stuff but in our own way. So we just played to nobody and in the end it was likc people don't give a fuck, what are we doing this for? We'd rather just make the music and if you want to listen to it there it is.

Warwick: We discovered it was more fun playing with just us two and people we know and like. Everyone else was just bullshitting.That's side shit, music is what matters and everything else is just- you don't have to play fucking live, what's that got to do with anything? Music's always been like that—playing live and making a career and getting a following—that's great but it's just not us.

Louise: Did you used to tour and all?

Warwick: We tried all that shit, we really tried to like it, it just seemed pretentious a lot of the time.

Andy: Plus it wasn't the best band to tour with at the time. That didn't help. On a purely social level. Which it will be now. That's why we'll play live now because it's not part of that whole do-a-tour/-get-into-the-network thing. We just wanna get a few gigs and play with whoever we want to play with. Play with Tim from the Powder Monkeys, or Mike from Hoss, or Joel will be in and out.

Louise: Are you getting excited about playing live again?

Warwick: If it's with those guys. Like if we can get Tim Hemensley's shit together and Mike together. Just to get the four of us in here and start doing it, it'll be great.

Andy: It will be the best live Sunset Strip line-up there ever was that's for sure. Standing in front of Tim Hemensley's bass amp is just like having God roll over the mountains with a Panzer division on your head. Bwrooo, fuck this is fantastic, I better turn up a bit!

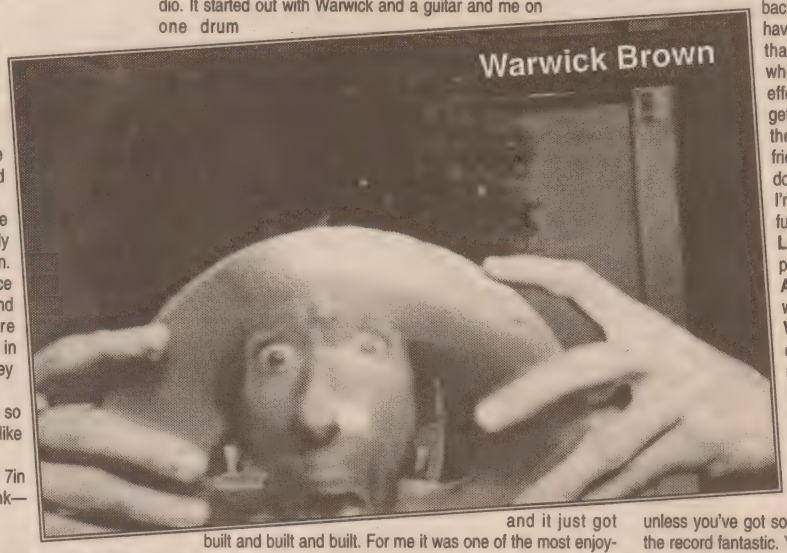
Louise: What percentage of Sunset Strip do you think you two guys are, as far as song writing goes?

Andy: Well we're the catalyst, but that would be like saying I'm responsible for Joel's vocals—if they're good they're him. We're just like this little unit that does music and can bounce a whole lot of people in. So we're a catalyst but we're not the whole thing. I guess we dominate it because we set the direction.

Louise: On "Move Right In" you guys played everything on "Morning Dew", how did you feel doing that?

Warwick: That was done with a different approach wasn't it. A total one off approach.

Andy: The band had split up so Warwick and I were still wanting to do things, but not necessarily as Sunset Strip, although it was possible. We just went into the studio with that song and I hadn't really heard it that much before, so we just kept layering things in the studio. It started out with Warwick and a guitar and me on one drum



and it just got built and built and built. For me it was one of the most enjoyable sessions I've ever been involved in, just total harmony in the studio.

Louise: What song did you have on the Dog Meat Scientists' compilation?

Warwick: "It Must Be Nice. "

Louise: And who played on that?

Warwick: That's me, Paul Ryan and this guy Jim Thompson plays drums. He played a few tracks on the four track too that will be on the next record. But what's a drummer? Hoss weren't around, they were off touring and doing all sorts of shit. See it's great working like this. I love it cuz I'm not committed to anybody. Neither's Andy. So if Mike goes off with Hoss doing some stuff, or whoever's drumming with us, they all know that we could get someone else if they're not around. Doesn't matter. No one's getting pissed off if I don't turn up to practice, or if I never want to practise.

Louise: What do you think of career bands, and Australian bands wanting to sound Seattle?

Warwick: I don't even listen to them. I sell it. I hear most of it and if something clicks I'll hear it heaps—occasionally I'll love it—but I just don't pay any attention to it.

Andy: We're only talking about what works for us. I'm not saying to any band that they shouldn't tour, do that thing. Of course, if they want to make it they have to, that's great. But it just doesn't work for us. There's so many variables in our lives that are apart from music that we have to deal with as well.

Warwick: I own this shop now, well half of it. So I have to run that. What I would do if I could give it a run, get a great band, practise all day, play for the love of it all day. Like you hear the Red Hot Chili Peppers talk about what they do, they just play all day. They just do it because they love it, and it'sobvious. A lot of those bands just jam and play, they earn money out of doing what they love doing. And that's great. Shit, if I could make money out of touring around the world, making records and have everyone hear it... I just don't believe in that sell out stuff. I don't care about that- if they want to prance around. But it's better than playing fucking football or something. Also often it's not the band's fault if they come across like dickheads. I have record companies come in here and carry on and hype their bands. And I know damn well the bands would be embarrassed by what they're saying. It's better than doing shit fuck all on the dole, get a band together and go for it. That's what I think. And good luck to them. But I can't understand people who are obsessed by bands they don't like. Shit, if you don't like it, don't listen to it. If a band sold out to make 10 million bucks, well fuck it's better than doing a lot of other things to make 10 million bucks. I'd fuckin do it, you'd be a deadshit not to.

Andy: So basically if someone offers The Sunset Strip 10 million bucks, we're selling out—I'll wear suits!

Warwick: And how many Australian bands ever got a cent off an independent label? You've heard bands talk about SST—what they think of them, or Creation, you just endlessly hear bands say—I fuckin' hate the scene. It's contrived, there's so many rules and regulations if you want to be in a cool hip band. That's why we never really fitted in well. I didn't like it much, I wasn't interested in all these bands, whether you sound like this or that. I never bothered with it—whether it was 60's revival, paisley shirts...

Andy: Yeah we shoulda gone Detroit whilst we had the chance! We missed out on that one!

Warwick: But we'd done that four or five years before.

Andy: Yeah in Magnolia Curtain. We'd been and done it so what was the point. Not that I didn't like the Seminal Rats.

Warwick: I loved those bands.

Louise: What effect has Australian culture and bands had on Sunset Strip?

Warwick: I don't really think of it. I mean I listen to music going right back to the twenties with as much enthusiasm as I have for bands now. I like 50's stuff probably more than I listen to 80's, and definitely the 60's—whether it's free jazz or gospel, 20's shit—the effect of Australian bands I really don't know. I get a lot of enthusiasm out of Australian bands, the people I see around play in bands. All my friends play in bands. Seeing them do what they do is probably the biggest inspiration of any sort. I'm with John (Nolan) all day. And Hoss make fucking amazing records.

Louise: You guys have never used an outside producer have you?

Andy: I wouldn't trust anybody. I'm not going to walk out and let some fucker mix my songs!

Warwick: I like engineers who know about equipment in studios. So when I say I just want my guitar to sound like my guitar, they can do that for me. I don't like people who come up with their own ideas. Between the two of us it's enough as it is. It's already cluttered.

Andy: Maybe we do need a producer to unclutter us!

Warwick: It's just such a weird concept, unless you've got someone who's really into it and wants to make the record fantastic. You hear a lot of 60's and 70's bands with producers who honestly wanted those records to sound brilliant. They were like the sixth member of the band they were working so hard, probably the hardest of all.

Andy: Even if we did want to hire a producer where would we get the cash from, who could we pay? It's hard enough getting a CD EP out, money wise.

Louise: Why do you think so many great bands and musicians have come out of Geelong? It's like it has 'soul,' whereas Melbourne doesn't really.

Warwick: What a fuckin question! Geelong killed the souls of a lot of people!

Andy: Maybe that's why it's such good rock and roll - people were just so fuckin' burnt out, discouraged, bored shitless.

Warwick: That's what brought us all together.

Andy: Boredom is a great catalyst for a lot of things to happen.

Warwick: Yeah, there was nothing else. And it was a really great scene, it was great. I don't know what it's like now, I just don't go back. I basically really hate the place.

Andy: I've been in Geelong and it seems much quieter, much much quieter. Not dead by any any means, but much quieter. A lot of people moved up (to Melbourne).

Andy: Melbourne had post Birthday Party depression, heroin angst. The 'rainy Sunday I want to die' kind of scene. I loved the Birthday Party but they've got a lot to answer for! All these guys with the flu trying to pretend they had heroin addictions, sniffing away-"I'm really wasted, I'm so fucked up." There's less people with jobs, it's more industrial and it's more grim I think. And people are even more desperate now to get in a band and do something, anything.

Warwick: I think Bored! had a big influence on them. I think a lot of people knew those guys and thought—fuck we can do it too.

Andy: Bored! finally proved to the Geelong kids that you can come from Geelong and 'do it'. Cuz Bored! were putting on world class fucking gigs, they were huge.

Louise: So what's next? When you gonna get the album together?

Andy: It could be, that theoretically-possibly-maybe, is another EP.

Warwick: A bunch of new tracks and a bunch of out-takes.

Andy: And then an LP and then we'll see how it goes. See what we want to do from there. See if I'm still in town!

Louise: And when are you going to play live?

Andy: That is up in the air. It's just a question of getting these other guys in. See I've only been back two weeks. So as soon as we can, which is a nice open ended way of saying—I've got no idea—we'll get those guys in and practise and play.

Warwick: As soon as we can!

Andy: I wouldn't like to be any more specific than that!

For music that's truly inspirational check out: "Scrape It Out" CD EP (Dog Meat GPO Box 2366V, Melbourne VIC 3001, Australia); "Move Right In" LP & CD (the CD includes Holocaust tracks too); Holocaust 10" EP; "The Sunset Strip" LP (Au-go-go GPO Box 542D, Melbourne VIC 3001, Australia).

ZIPGUN

photo by Mr. Ed Perry

by Shane Williams

I first read about these guys in either BuzzKill or in The Probe—or I read about them in both, I just don't remember which was first—but both are zines whose opinions I value—and I'd heard a Derelicts song on the underground radio I survived on while locked up—and having read that ZipGun was the remnants of The Derelicts and all the rave of their singles and-shows I knew I had to see them when they hit LA—well as you might remember from last column I got so lucky that I got to see them play a set just for me real early at Raji's one night—and I went twice more—their final LA show was at JJs the little hole in the wall down in Orange—this was probably their biggest show ever there-three bands—after The Red Aunts and The Humpers everybody was rockin and the ZipGun set was a fine culmination to our worship of the rock godz—but no sooner did I get out to their van than these turkeys started breaking up right in front of my very eyes—I feel pretty confident they were just blowing off steam at each other—though I thought that was what playing the gigs was supposed to be good for—at any rate this is what you might call an abortive interview—we only taped for 10 or 15 minutes and alot of that was wasted on the spat—the next day I asked Neil a bunch of questions but how much of that conversation I'll remember too add in for you depends on how the interview itself jogs my memory—right now I'm gonna list who plays what and what bands they were in previously—but before I proceed I want to say that at one time I would've lumped The Derelicts and Love Battery together as a couple of rockin Seattle bands—look what can happen—today Love Battery are mersh and on a big tour—meanwhile The Derelicts broke up but the band it's guitarist put together is out there slogging away at club shows playing rock and roll derivative of nobody—or at least not derivative of anything trendy—just classic punk shit. Neil Rogers is on guitar and was also the guitarist for The Derelicts. Robbe Clarke is the singer and he wasn't in a previous band of note Mark Wooten is on bass and he was in The Zany Guys out of Phoenix Dan Cunneen is the drummer and was in Portland's Obituaries
.....Without further ado let's see what got captured on tape.

[Sound of Bottle Breaking]
Mark: Alright, I'm leaving.
Dan: [To Neil] Yeah you can do a solo interview.
Neil: I said just leave me one sip of the tequila.
Mark: Big fucking deal—you can buy another bottle.
Neil: We're gonna be together in six months, you can just tell.
Robbe: Talk to the driver, he's got a good attitude.
Shane: Quit raggin on Neil and lets just do the interview. Bottom line: How long have you been together? How many shows have you done so far this tour I always ask 2 or 3 at once to give you a variety to choose from haha...
Neil: We've played about 7 shows and we've been together about a year and a half.
Shane: Down the coast on the way here?
Neil: We went over to Arizona, even played Yuma and then San Diego.
Shane: So what kind of tour support does Empty give you? They gave you a bunch of your CD's to sell anyways.
Neil: Actually they're pretty helpful setting up promotional stuff like radio appearances.
Shane: Thats how you got the KXLU spot? So you're happy with the label.I'm certainly happy with the music they put out. Are you into the Putters?
Robbe: They're sort of amazing.
Neil: They're great.
Robbe: They're guys that came up from Arizona.
Shane: Well your band has a member who came up from Phoenix, right? [Said Member being Mark who is way pissed at this point talking about quitting.]
Neil: Yeah he's our bass player who is talking about quitting for like the third time.
Robbe: I drank it—it's my fault.
Shane: Hey—like they say—anger is an energy—so fuck the dumb shit tell me about some of these songs—you've got "Cool in a Cell" and it seems like I heard some other lyrics referring to getting locked up or being locked up.
Robbe:I'll tell you what I did. I snuck into a zoo by jumping over a wall and I found this donkey who was grazing off of hay and I hung him. I slit his gut open for the entrails to fall out and I literally hung him
Shane: Was he alive when you hung him?

Robbe: Oh yeah—I put him out of his misery.This was the one they use to give kids rides around the zoo. I rode him when I was like 10 and here I am at 25 and they had the same tired donkey without any hooves left at all..Fuck that shit—so I put him out of his misery and that is the only reason I've been in jail—that's "Cool in a Cell" right there...
Robbe: We just want to have fun—and we usually do—believe me Shane—all this fighting aside—by the time we get up to San Jose everything will be cool and we'll end up having a circle jerk.
Neil:I think were just gonna drive straight back to Seattle and quit.
Robbe: All I know is I've got my Humpers "My Machine" CD and that will get me back to Seattle.
Shane: Are you into them now?
All: Oh yeah!
Shane: So why don't you go ahead and tell me about previous bands You've each been in or any current side projects if any?
[right around this time the cops cruise the parking lot and spot our crowd drinking beer—everyone managed to conceal the beer inside and a little bantering with the pigs was sufficient to get rid of em-they mentioned having been parked in a nearby alley where they heard the last bands set.]
Shane: What is the difference between The Derelicts and Zip Gun.
Robbe: Class. They were a fun band but we've got soul.
Shane: Oh, I thought you were saying you guys got no class.
Robbe: Shane Shane Shane—the way you twist things around—they were so white.THEY sounded like they were from Renton, the white trash capital of Seattle.
[Neil starts talking shit again about forming a new band with none of the other guys—everyone started giving him shit at once-saying he'd be like Greg Sage where only inexperienced teens would play with him—the implication being that the both of them are too prima-donnaish to get regulars to stick —I'd never tripped on it but I guess there would have to be a reason why The Wipers were hardly ever a real full band in personnel.]
Neil: I'm really glad you came to our last show.
Shane: [ignoring anyone talking about breakin up] So you guys have toured before this?
Dan: We played all over the place for a whole month last summer. This was our first time in LA and we played all of the right clubs and nobody came.
Robbe: Actually these have been good shows for us—all we want to do is play and have fun.
Shane: So slag on some other Seattle bands you dont like—I just saw Coffinbreak and I wasn't too impressed by them—who is worse than them?
Neil: I won't put anyone down but I'll tell you about some good ones. There is the Kent 3 who sound like Wire
Robbe: This is obviously what Neil thinks he is gonna call his next band.
[anonymous band member—call it the Baby Bottle Breakers]
Dan: You want to hear about a bad band—Green Apple Quick Step.
Shane: Who else thinks they're as good as Mudhoney but in reality are weak like Pearl Jam.
All: Sweetwater!!
Dan: Let me tell you about some good bands out of Portland: Hazel—they're real good also, Heatmiser. Hitting Birth take themselves a little too serious
Robbe: All anyone needs are The Humpers and The Devil Dogs.
Shane: The Devil Dogs, The Humpers, and Zipgun!
[This about wrapped it and the next day's follow-up with Neil isn't popping into my brain as far as specifics (it was unrecorded) but since I did get subsequent communication from the label I'd say they did not end up breaking up—and for that I'm very glad—you can write these guys yourself care of the Empty address—and bands—not only is Empty functioning as a label—but I think they've become a booking agency as well—I know Pat Cowgirl said that was the agent they were gonna work with on their Euro tour later this year.][Discography-wise they've got a one-sided single out that is real hard to find—and a split single and a 3 song 7 inch and the one full length Eight-Track Player...]

photo by Michael Hoffman

photo by Mr. Ed Perry

Shane Williams talks to the legendary singer of Fang...

Whatever happened to Sammy Town?

IN YOUR FACE by SAMMYTOWN

Ruminations of a drug store lover in this hated K-Mart existence. I'm on my knees looking at Who?, What?, Where?, When?, How?, Why?.

Who the fuck are you to ask me anything? No one really understands and everyone is so caught up in forgiveness. Fuck forgiveness! It's such a worn out shoe box that people have created whole religions to deal with their fuck-up's. Don't forgive me, I don't. Love me or hate. Don't try to understand me, I don't. When I let my ego slip and naked I stand I know I only understand that I don't understand.

So, where do we go from here? Who? Who the fuck knows? What? Well, that's a little easier. What I'm doing is trying to stay alive, trying to survive, trying to keep my brain alive. Trying not to loose whatever foul grip I have on a twisted reality, because I don't want to parole in a box.

That brings me to Where. Where am I? My body sits in prison, Soledad State Prison, all ye who enter here have felt it and know it and those who haven't, don't patronize me with your empathy. This is T.V. land. This is a little world of ready tellers who live further down the food chain than the Burger King philosophers quoting Nietschze to their teen-age love dolls going ga-ga and spreading herpes. This is a little slice of sicker reality but easier, you only have to stay alive in a fish bowl full of sharks.

When? When is NOW. The spring of '92, but maybe I'm stuck in the '70 s when I see the bell bottoms or maybe I'm in a Cro-Magnum era when I look across the sea of concrete into the eyes of my brethren or maybe it's the future of cellular love gone bad on a planet called Dante Level 13.

Now, is when I come to Why. Why am I here? Why do I exist? Why do you care ? Why do I care? Why I'm here in prison?.... I live in prison because I'm unfit for society at this point in the time line, I was born out of synch or at the wrong time or maybe I'm just a wrong man. I took, that's why. I took a life and now I'm a "Current Affaire", tabloid T.V., 15 minutes of my Andy Warhol existence because I'm a murderer, a killer, a slayer, a most horrible man. Because I killed for me and not the Government of the United States of Religious Beliefs, but just for me. The irony is that I will only live in this prison for 4 more years.

Is that what a life is worth, 6 years of living in a prime evil society behind a fence, with a gun pointed at my head? Why I'm here, is it to make me a better person? NOT! There is no rehabilitation from killing someone. Is it punishment? Is it a joke? Why? because I'm alive. I can't find faith. I'm bitter and confused and the human race makes me sick but I am human and in need of love like all human beings so I reach out, I try, I cry, and I have to do it. The devil didn't make me, my Mother and Father couldn't break me. Here I am. IN YOUR FACE!!!

Shane: What is the current status of Fang? When do you expect to be out and will you put that band back together with any of the other members you played with in its past?

Sammy: Fang is dead. RIP. Fang is a memory of being in a van, fucking, fighting, hard drinkin', thrashin'. Good memories. I was young when I got into Fang. It was my life for a long time but all things come to an end and Fang had it's time and place. Since I was the only surviving member of the original line-up, when things fell apart or more honestly, when I fell apart, Fang broke up. The was in the spring of '89. I'll be back on the streets on '95 or '96 and as far as putting Fang back together I won't, especially not with the guys I played with when we broke up. I've got a lot of animosity towards Joe, Bill and Mike. Regardless of what I did I was brought up hating the cops and the law and the system. It hurt that motherfuckers I had helped out over the years, sometimes supported, would turn and run to the cops and snitch. Would get on TV, on A Current Affair and call me "an evil motherfucker." I wasn't so damn evil when I made it possible for Fang to go to Europe. I wasn't so damn evil that anyone I knew that needed a place to crash, a beer or a meal got one. No one got turned away from the Madonna Inn (Fang house in West Oakland). I'm not saying I was a saint but a lot of people that played with me got opportunities to travel and do things they otherwise wouldn't have been able to do if it wasn't for me. These same people jumped on the "let's send Sammy Town to the Electric Chair" bandwagon and helped the cops out when they could. On our 3rd album, "Spun Helga" we did a song called "Honor Among Thieves", no honor exists. A real bunch of rebels, a real bunch of fuckin' anarchists. I would have had more respect for the scene, for my so called friends if they would have had the balls to say "you fucked up" and then killed me.

Shane: Go ahead and tell Flipside readers (and me) as much of the circumstances of your incarceration as you care to - at the very least let us know how long you've been in at this point and what the band was up to when the shit came down.

Sammy: I was arrested in Alaska after running for 6 months. When I went to court in Oakland for California Penal Code 187 (murder). I was at first offered a 15 to life plea bargain which was no bargain as far as I'm concerned. Finally, after fighting my case from the County Jail for a year the D.A. offered me an 11 year voluntary manslaughter plea bargain which I took. As for what happened? Did I do it? Did I kill Dixie? Yeah, I killed her. It wasn't some sort of Sid and Nancy thing though. Some things involved will never come to light, not by my lips anyway. What I can say or will say is that a lot of money came up missing and when you play you have to pay.

When the band broke up in the spring of '89 I put all of my energy into making money. Things got out of hand and certain unwritten rules were broken. Saying I'm sorry for what happened is never gonna be enough and when I get out I'll have my own death threats to deal with.

I've been down three years now. I've got about 3 left to do (I'll do 6 years on 11 years, California's Dept. of Corrections gives half time to a motherfucker who works while incarcerated.) Did some time in San Quentin and then Solidad. At Solidad I put a thrash metal band together. We played on song on the yard and arace riot broke out. I ended up doing 100ÿ2D days in the hole and was then transferred to Solano. Solano is not the war zone that Quentin and Solidad are so it's pretty kicked back here.

Shane: Go back briefly over Fangs discography that comes to mind -and tell me what you think of these releases now or any story or circumstances at or around their time of recording that comes to mind?

Sammy: Fangs discography starts with "Not So Quiet On The Western Front" compilation we had one song "Fun With Acid" that sort of kicked things off for us. "Landshark" was our first EP then "Where The Wild Things Are" both on Boner Records. "Spun Helga" recorded in Germany and released in America on National Trust or some label down in L.A. Back to Boner for a 4th album "A Mi Ga Sfafas" ("Give Me Head" in Yugoslavian). We recorded a 5th album "Pissed Off Buddah" which was never completed or released. We had songs on a bunch of different compilation albums in America and Europe. A CD was put out right after I got busted, by Boner records, but I haven't heard or seen it. Don't even know what it's called. I never was one to listen to my own records but if I had to pick the one I liked the best it would be "A Mi Ga Sfafas."

Shane: Tell us something about Boner the label. I guess their flagship band nowadays in Duh! What do you know/think of them?

Sammy: Boner Records is Tom Flynn. Fangs original guitar player. He quit Fang to become a record mogul. I also think he quit because he couldn't take the insanity any more. Too many wild parties and wild women. It's really a shame that he stopped playing because he is a hellified guitar player. Tom and I have had our ups and downs over the years. We haven't always seen eye to eye but what artist and record label ever does? Never heard of "Duh!" don't know anything about them or what they sound like.

Fang photo by Al

The Garden by Sammy Town

If we reap what we sow
I live in a garden full of hate.
Wearing a mantel woven of barbed wire.
A shroud of broken dreams.
Everytime I try to look to the sky
the shit always fills up around me.
Down in the will I live in, called my past,
the dreck starts to rise vile, revolting.
Lunging, I try to swim feeling the chains
each a carefully welded link
a vanity from ago
binding me to the bottom.
The wretched filth of yesterday creeps.
With fear and frustration the putrescence rushes
up my body, now to my throat.
The woves of diarrhea, being surfed by crabs,
breaks next to my screaming gagging mouth.
The feces.
Half conealed blood swirling
like a technicolor leperous aurora borealis.
Bloated used tampons swim by
devils sperm with string tails.
Just say no condoms, yesterdays fantasies
todays leaches clutching my flesh
burning forth memories of innocence
lost o arrogance
The laughing maggots dance
at my clinched lips.
Wrists burning, my blood flowing joining the stew.
Struggling eyes seeing beyond.
Last clump filled breath,
PANIC..... CALM.....
The rapture we build
the garden I've sewn,
down in the midst of the hell that I've grown.

Shane: Any memorable tour stories that you're not totalling burnt on relating at this point?

Sammy: I reckon that one of the non x-rated ones is what you had in mind. Probably the most bizarre ones is when we were up in Edmonton, Canada. We played a gig and afterwards stopped at a off sales bar to buy some beer for the after party. One of the locals and I went in to buy a few cases and when we walked up to the bartender he figured the local, erroneously, as a guy who had been passing counterfeit money all over Canada. We thought we finally got things straightened out when they sold us some beer and let us go. Little did we know at the time that the bouncer had followed us out to the van and called in our license plate tot he cops. We went and partied for awhile but had to split at about 3 AM to make our next show. Joe was the designated driver, he didn't get too fucked up like polio like the rest of us, so we all piled in the van and started making our way to the freeway. We made it about 1/2 mile before we got pulled over. I'm sitting shotgun and Joe's yelling at me to trade places with him because he doesn't have a drivers license. Even though I was shit faced I traded places with him just in time for the S.W.A.T. team to arrive and drag us all out of the van making us all get down on our knees and handcuffed in the rain. They had us pegged as an international counterfeiting ring. As we were being loaded into cop cars I found out who was in charge and convinced him to find out when the bad bills were passed and tocheck with immigrations to show we had only been in the country for 3 days. The cops knew I was drunk as a skunk but when they found out the bills had been passed weeks before we were ever in the country I think they got a little embarrassed for calling out the S.W.A.T. team and told us to get into the van and get the hell out of town.

Shane: What other bands have covered and released Fang songs? If you list what you know of hopefully this will work interactively and anyone who knows of other stuff will write you and tell you about it!

Sammy: The most well known band that ever covered a Fang song is Metallica back in the Cliff days. They never recorded it though. I heard Mudhoney put out a CD with a cover of "The Money Will Roll Right In" and play it live but I've never heard it. Over the years touring I've come across a few bands that have covered Fang songs but long brain damage and years of abuse make it hard to remember exactly who did what. Or even what my own name is.

Shane: What currently popular styles / genres of music do you like - any particular bands you're really into now?

Sammy: Music is God, the Devil and pussy all rolled into one. Being locked up for the last 3 years I haven't been able to keep up much on what new is happening. Since I've been here at Solano though I listen to KDVS radio station and Paul's show playing punk rock on fridays at midnight. It's a righteous radio show. Some current happening bands are Premature Baby's from Michigan, Syrup out of Winter Haven Florida... The Arcata scene is supposed to be jumpin' with bands like Grimace, One Man Running and Food... .

Shane: Just how far back do you trace the lineage of punk rock? Do you consider it virtually synonymous with rock and roll or what?

Sammy: Punk Rock to me is a state of mind. It's walking down the street getting into a rumble because people don't like your clothes or hairstyle or earrings. It's slam dancing at 10th St. Hall, stage diving at the On Broadway, fucking a punker betty from the valley backstage at the Elite Club, shooting speed in the Mab's bathroom, brawling in the parking lot next to the Sound of Music.

From what I've heard and there way things were before I fell, punk rock in the big city is seriously declining. The scene's are dying. Still, in small towns across America and Europe the attitude is there, the anarchy and insanity, the people fuck and fight together and still look out for each other. Bands like L7 (who I think totally rock) and Pearl Jam and Nirvana are the cutting edge bringing the music into the mainstream but I think that the hardcore rebelling, having to constantly get into shit because you're a freak, the shock, is gone and was a big part of the fun.

The lineage goes back to the New York Dolls, to David Bowie, Iggy Pop, the Ramones, Lou Reed, Television... As far as it being synonymous with Rock and Roll, it wasn't for me. It was exactly the opposite. Punk Rock was saying; "Fuck Rock and Roll, fuck the mainstream." Things have changed and I don't think Punk Rock really means those things to most of the people involved anymore.

Shane: Where can interested individuals write you and what can they send where you're at?

Sammy: The only thing I can get in the mail at this joint is letters and photographs. If anyone wants to send smut, death threats (what's a few more between enemies), Fang mail or whatever: Sam McBrid E-94825, POB 4000, California State Prison - Solano, Vacaville, CA 95696-4000.

Shane: Anything else you want to say that I didn't ask about?

Sammy: Listen tot he very bowels of authority. Chew me up, spit me out. BURP! I am still alive and as only the good die young, will probably live to a ripe old age. Prison ain't no place to be but who the fuck would I be if I didn't turn torture into prosperity so I write, I work out and get a little more dangerous. Keep your eyes open for "30 Days In The Hole" coming to no bookstores near you soon.

I would like to add a big thanks to all the people that have stayed in touch and helped to keep me going while I've been down. To the rest of the fair weathers and back stabbers, as my buddy Freud would say "Fuck me? No, FUCK YOU!"

And remember kids... "Do a crime, go to prison, get a free tatoo!"

360's

by Karl Rumpf

O.K. I'll try to make this intro short cos the interview is so long. The 360's are a band from Boston that have been around for a few years.

Audrey Clark is the singer/guitarist, Eric Russell plays lead guitar, Brian Evans is on bass and Johnny Grady bangs the drums.

I was really scared to interview Audrey since it seems that lately in order to be a woman in the rock business you have to have some sort of attitude. But instead I ran into one of the most down-to-earth people I've ever met. In a world where so many people are into following trends or wondering who the hell they are, Audrey Clarke stands out because she knows where she is and who she is. This woman knows what life is about and she knows how to let others live theirs. I don't know about you but that's the kind of person I like to hang with.

So, I was more than happy to talk to Audrey for an hour and-a-half; even if it did cost me $22 on my phone bill.

Karl: I think it was Flipside magazine where I read that L7 played there or in some Scandinavian country and they played in a cave or something. A bunch of kids promoted the show and they said it was one of the funnest shows they've ever done. Everyone out there is having fun.

Audrey: Exactly! The whole mind-set there is get out, dig the music have fun... Probably everybody is stoned and grooving on the whole thing there. That part of it was pretty incredible. But, I loved being there. We were just talking about where we are going to record next, we do all of our stuff over at Fort Apache, and I was talking to Sean and he was like, "Let's go to Amsterdam." He just went a couple months ago so he was really excited about trying to get over there. I said, "We would never get anything done though." So, let's do the interview. Is this costing you money?

Karl: Yeah, but I'll try to get the magazine to pick up part of the phone bill. (Al?) If not, I'm a student and this is work experience for me so...

Audrey: O.K. That's cool. Flipside is a cool magazine. I always read it in the book store. I go to this little comic

book shop and read all the music papers. I can't afford to buy them so I just read them. Everytime they see me coming it's like, "Oh no, here comes the girl that reads the magazines for an hour and never buys anything."

Karl: I guess I'd like to ask you when it all started. When you got together?

Audrey: Let's see. We all got together in the summer of '89. And we were jamming together and we were originally called the Bardeuxs after Brigitte Bardeux. We just went out and played around Boston for a bit and then... I had played with the drummer before in a band and we were all sort of friends. So it was a natural way to get together. It was just a bunch of friends hanging out. I had met Eric a few years ago and we started working on material together. So we just got together and started playing and did some shows around Boston. Actually we got signed really early on when we had only been together maybe three months. We had no intention of like really doing anything. We just wanted to go out, make a lot of noise and have fun and play with our favorite local bands. The whole concept of even trying to get signed... it wasn't even an issue. We just wanted to go out and play and have fun.

Karl: Did you always want to sing or play in a band since you were little?

Audrey: Yeah. I was thinking about that today that... I had a record collection when I was 2 years old if you can believe it. It was like a little record shop. I was totally into music. My mother was a musician so she always had music around the house and they would play stuff like Louis Armstrong and a lot of blues stuff. There was always music at the house. She would take me down to this little record shop down the street and we'd go pick out singles. I remember getting "19th Nervous Breakdown." That was later on, but like all the Beatles stuff and "Dead Man's Curve," was like a big song for me. (laughing) But I always wanted to play music.

Karl: Who would you consider the band's influences? I know you cover Hendrix and Syd Barrett.

Audrey: Definitely those two but I really love stuff that I still listen to. I still love the old 60s garage bands. I love Rocky Erickson, 13th Store Elevators, Blues Magoos. I like search out the old used record shops for stuff. I like a lot of the psychedelic stuff. Obscure stuff; I'll just find records hear them and dig them. I love Mamas and the Papas, the Beach Boys; like "Pet Sounds," is a really favorite record. Hendrix definitely, Syd Barrett and early Pink Floyd. And the blues too. Muddy Waters, and Erick, no Robert Johnson. I hate Eric Johnson. Well, I don't hate him but... There's so much music that you love when you think about it. You know I love Neil Young. You go through different phases of music that you really love. But that's the stuff that always sticks with me.

Karl: That's weird because I know so many bands and bands that I've interviewed that love Neil Young and I appreciate him and respect him, but his music doesn't do anything for me. Yet all of these bands that I love are in love with him.

Audrey: Well it's weird seeing as there is a real resurgence of this Neil Young thing which is cool. But that was my high school years; I really loved Neil Young and actually got to see Crazy Horse. It was a great show. I always loved his guitar playing. It was just pleasantly out of tune and fucked up and his voice sounded really tortured. So I always liked that. But it seems like you'll read stuff about bands and Neil Young always comes up.

Karl: I debated a long time about whether to ask you these type of questions (she laughs) but, everyone is making a big deal about women in rock this year and women in everything this year. What do you think about the success of L7 and Babes In Toyland? Do you think it's helping...

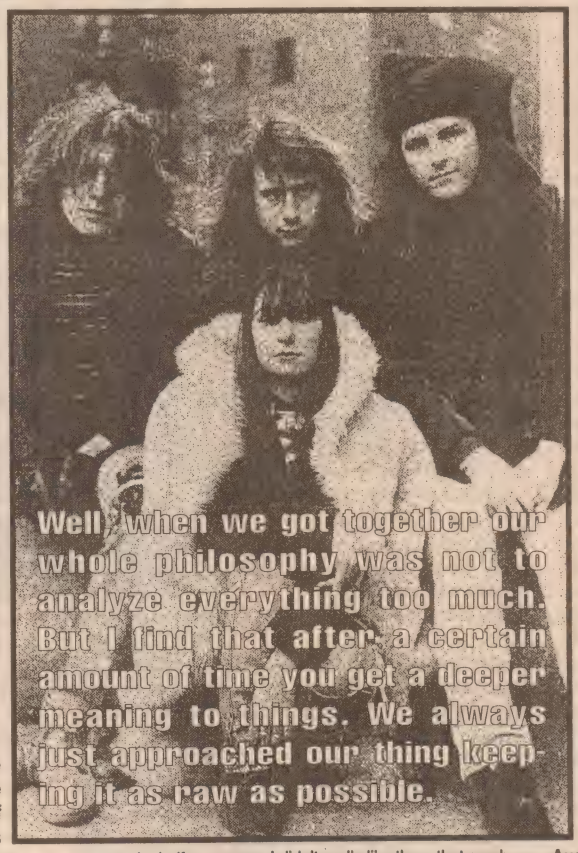
Audrey: The whole scene? Yeah, I think it is. I think it's good that people's minds are opening up and they're trying to take it in on an equal basis. It seemed as if though it was very male dominated, It was never like a real issue for me. I was a woman and playing but it was never a big deal to me, it always seemed to be a big deal to everybody else.

Karl: That's what I was thinking that you would feel like.

Audrey: [For me] it was so completely natural that I wanted to play music, that I wanted to play rock 'n roll music, that I loved rock n' roll music. I never really thought of it as, "Oh I'm a woman doing it. This is a weird thing." But other people would interpret it as being sort of a novelty. I think the fact that there's a lot of (women) coming out now is going to make it better. Maybe people will take it more as an equal thing. That's important. It should be normal because the world is made up of men and women. So it shouldn't be such an issue. But, I think that bands like L7 and Babes In Toyland... they're all good bands and it's good to see that there are women out there doing it.

I like the band the Nymphs. Did you get to see them?

Karl: I saw them open for the Jesus and Mary Chain about two or two and a half years ago. I didn't really like them that much.


Well, when we got together our whole philosophy was not to analyze everything too much. But I find that after a certain amount of time you get a deeper meaning to things. We always just approached our thing keeping it as raw as possible.

Audrey: I really like Inger a lot. I felt they made a really good record. It was sort of under rated. People didn't really pick up on it.

Karl: Well I don't know about New York or Boston but it was OVER rated out here. They were in the paper every week.

Audrey: I guess because they were a local group out there. But here no one had ever heard of them. So I thought they made a really good record.... the women in rock thing whole happening right now. It should be more natural and not such an issue.

Karl: Do you think this time it will go further. Like with the Go Go's they were a novelty. (An awesome band but they were treated as a novelty.)

Audrey: Oh yeah. It's definitely changing. I think there's a whole revolution happening. I've felt it for the last five or six years, that things are really changing a lot. The whole environment, the whole feeling that's surrounding us right now. So I think it will just open up the doors for a lot of things. I think it will be a lot different now that we have a much cooler person as president. Although I wanted Jerry Brown.

Karl: Me too!

Audrey: Yeah, we did a benefit for Jerry Brown. I really wanted to see Jerry Brown win, but I just knew that people are still too way conservative.

Karl: Supernatural has been out for awhile, but that is the most recent material I have to go from, so can you give me an idea of what the album is all about? Where you were coming from when you were doing it?

Audrey: Well, when we got together our whole philosophy was not to analyze everything too much. But I find that after a certain amount of time you get a deeper meaning to things. We always just approached our thing keeping it as raw as possible. Especially with just two guitars, a bass and drums. There were no real intentions. But I guess things sort of subconsciously come through. That's pretty much how we always have worked. From Illuminated to Supernatural was a real natural progression. And with Supernatural we just basically got together and jammed on music together and all of the songs were created like we always do, just sort of eitherEric and I working on things together and bringing them to the band or the band working on things together like "Dead 1970." So it either comes off from some sort of psychedelic jam that we were doing in the practice space or just us working on songs at the house. But, I think at the time we were just doing what we always do. I just love writing music and making music. There's nothing really more to it than that. It's just a basic thing, creating. I think the whole thing Supernatural was just our philosophy of being real natural and staying true to our nature. Basically that is where we were coming from. I like the idea of having a real band. We all contribute and work on stuff together. We're all good friends and hang out together. No heavy thing going down there other than just making good music together.

Karl: So how do you like being compared to Patti Smythe and Chrissi Hynde?

Audrey: I don't know. It's just kind of lazy when people do that. I just take that stuff with a grain of salt. I don't really care. It initially sort of bothered me a little bit. But, people tend to do that. I do it too though, in my own way. I'll hear something and say, "Oh that sort of sounds like that." So, I'm just as guilty as anybody else. But, it's nice to be compared to those artists I suppose on one level since they both made really great music and I loved Patti Smith. I got to see Patti Smith when I was in college and I thought it was one of the greatest shows I ever saw. When she came out I thought, "Wow, here's this woman out there putting this really cool poetry to music," which is what I was always trying to do, as well. That's cool on that level. It really doesn't bother me. I guess you're always going to be compared to some of these people. So, that's alright.

Karl: I understand that you are a practicing witch.

Audrey: Yeah.

Karl: A lot of people, including myself, don't know a lot about that...

Audrey: Really?

Karl: I know a little bit about it. I know that you... I don't know if you want to use the word worship, but it's the respect for the elements and the natural power from the earth.

Audrey: Right. Exactly.

Karl: Where as a lot of people picture it as being some satanic, horrible thing.

Audrey: Well I'm glad that you know a little bit about it because it's been really [overblown.] I did an interview with somebody overseas and the next thing you know they were demeaning it and it sort of made me not really want to talk about it, because people do sort of take it like that if they don't know about it. But, growing up, especially in this area; Marblehead/ Salem, there is a big witch community here. You can just go into your five and dime store and there's like the "wicca women" working behind the counter with their pentacles and dark clothes. So it's very normal around here. But, traveling down south I got some interesting feed back on that. But, yeah, I've been practicing for about five years.

Karl: How did you get involved in it?

Audrey: Well actually I've always been interested in reading about philosophy and religion and keeping an open mind. I read the "Tai Ching" (I hope that's right) and I've been interested in Native American religion and culture. It was sort of like a natural thing that happened. I read some books and also met up with this woman, Penny, who's mother Laurie Cabbot is a witch, a high priestess here in Salem of her coven. I became friends with her and met her mom. Basically discovered by talking to them and following my natural path. I had been doing the Tarot for about 10 years. I had been studying the cards and had books back when I was 14-15 on witch craft and astrology and always had a real interest in it anyways. After I met Penny especially, her mom really got involved in it and I really started practicing on my own. I haven't joined a coven yet but I'm really interested in doing that. I've always practiced alone so I'd like to join a group now because I think it would be interesting to have some friends and people that I could hang out with that are interested. But, as we travel along, I've met a lot of witches since I've been traveling with the band. People that come to our shows in Boston; a lot are wicca people.

Karl: Does it pop up in your music at all?

Audrey: Yeah, especially with records like Illuminated and Supernatural. I think that also goes along with that subconscious thing where it wasn't really thought out it just came forth. It seemed through all my studying and learning about different religions, it (witchcraft) seemed like the one that rang true for me. The one that made the most sense. Ever since I've gotten involved with it has given me a new awareness. I've been into Yoga and meditating since I was young. My father was a hippie and he lived in a commune. So when I was young some of the people he lived with taught me to meditate and all these different things. So when I finally found it, it seemed like it was always there. I believe that people are natural witches. That you already are, and then when you find it and you have the information and knowledge about it, you know you're there: you're home. So that's why I'd like to find a coven now because it would be really nice to have other people to work with and get together with. It would be really fun to do the magic circles together and sort of celebrate together. It is still a secretive art and still very underground. So there's not too many people that you can sit around and talk about it with.

Karl: They have a closed mind and a preconceived notion about what it is.

Audrey: Right! Exactly, oh yeah! Definitely. Some people are really put off by it. "What is it? What do you mean you're a witch? Are you gonna put a spell on me?" No, you don't ever do a spell on anybody. I never work any kind of spell, not even a love spell. Everybody has their own philosophy or own way that they practice or do things. I don't want to influence or do things to people that would make them do things that they don't want to do. I just use it for myself and my own thing.

Karl: What does your son think about your music and you being in the band?

Audrey: He's unbelievable. He actually turned me onto Nirvana when he was like 4 years old. He's 8 now. Because he is a skateboarder. He came up with the name 360's. He had a compilation tape with a bunch of bands when he was doing his skateboarding and he was listening to this tune and it was "Lovebuzz" and he went out and bought the single of that and then Bleach came out and he went and bought that.

He's really tuned in. He's really into punk rock right now. He's really into the Sex Pistols and he loves the Red Hot Chili Peppers and he got to meet them and he was really excited about that. He's a little rock n' roller guy. I bought him a guitar when he was 5 and I'm teaching him how to play guitar. I'm not forcing anything on him but he's surrounded by a bunch of freaks. In a good way where people are playing music and art and all these people surround him with interesting things. I was lucky too because I had the same sort of an upbringing where there were a lot of people like that around me. And they turned me onto some really great things. That's what I'm trying to do with him. He's excited about it. He thinks I'm a big rock star. I'm like, "No honey, really I'm not." But, he's like, "Did you meet these people?" Or I'll tell him about a band I met. He couldn't believe that I met John Lydon. There's a picture of me and John Lydon that my sister took and he can't believe it. He's in complete awe of that. I think he's very in tune with music and he knows what's good and what sucks. It's really interesting to see this little person like that. He loves to draw and he loves poetry. When he was young I'd read him excerpts from Thoreau and stuff. I've taken him over to Laurie Cabbot's house and we've talked about witchcraft. So, I'm very open as a person and very laid back. I'm trying to turn him onto the good things in life. Hopefully he'll go out there and just be a good person and do some interesting things for himself that he wants to do. I don't want to have him feel separate from other people because he's in 3rd grade in Marblehead, Mass. and basically how many moms are doing all these things? But, I think it will all work to his advantage.

Karl: I think it will, too. I grew up in a very conservative environment. I had to beg my parents for my first guitar when I was 7 and I had to take accordion lessons before I could take guitar lessons.

Audrey: Well our generation is a whole different bag. I was lucky that my parents were real supportive but, I have lots of friends that basically gave up music and doing their art because their parents were against it. "You've got to go out in the world. You've got to get a job," and just couldn't really take the pressure and they succumbed to that. I just want him to be able to do the things that he wants to do. I just took him to a gig a couple weeks ago at the Middle East.

Karl: Who did you go see?

Audrey: We were playing actually. And my sisters band was playing; the Papersquares. So he came but he actually fell asleep by the time we came on. But I've taken him to shows here and there and hereally loves it.

Karl: Where is he when you're on tour? Does he stay with your mom?

Audrey: Yeah, he stays with my mom. I try to work out a schedule so that I'm not away more than four months a year. Because I want to be here and I really miss him when I'm away. I try to keep the touring going as much as I can. I love to travel and I love to be on the road. But I love being around here, being with him and hanging out writing music. Because when you're on the road you can't settle into that cool groove of just hanging out playing guitar. You might come up with something but you can't get it out there and work on it. But it's actually worked out fine so far because this is really our first U.S. tour. We've only toured over in Europe before and done gigs outside of New England and New York. So it wasn't intense until the last few months. But he's cool about it. He says, "Hey do what you have to do. It's o.k."

So he actually understands and it's not a heavy thing for him. It's probably heavier for me cos I'm the Mom.... (We discuss her sister's band (The Papersquares) and their 60's garage sound...)...

Karl: Have you heard the Smashing Pumpkin's early stuff?

Audrey: You know what? I heard just recently their Peel Sessions. Amazing!

Karl: That, and then there's the single for "I am One". There's a song on there called "Starla" and it is 14 minutes long and it's just two riffs. You'd think you'd get bored listening to it but they are just amazing.

Audrey: I love that though; I like that whole trance thing. We've done that before. We go down to practice and we just jam on one chord for a long time. That's a very good thing to do. To learn how to take one chord and kill that fucker... Just go off on it for a long long time. Cos you start doing all of these things within that one limited (boundary.)

Yeah, I really like Smashing Pumpkins a lot. They're definitely one of the new groups that I really like a lot.

Audrey: What other bands do you like. Oh, here we go, I'll interview you.

Karl: Well, I like the Buck Pets...

Audrey: No way! I love the Buck Pets. That's unbelievable.

Karl: Yeah, I just got to interview them last month. They aren't broken up like I had thought.

Audrey: Right, they're playing. In fact we were in Texas and we ended up hanging out with this band called Hash Power and they were doing a gig with them the next night at the club that we played and they all hang out together and they do these gigs at this warehouse that they took us all to. It's totally cool. I love the Buck Pets.

Karl: They got signed to Restless records so they'll have an album out in January or February.

Audrey: Oh great cos that first record was sooooo cool. I was like, "What happened to this band?" And their second record I never really heard. I really dug them and ... well it doesn't really matter if they achieve that level of success but I just thought that they were a really great band and it seemed like people were really excited about them when they came out and then you didn't hear of them for awhile.

Karl: They're another one of those bands that loves Neil Young. As a matter-of-fact they got to open for him out here at the Sports Arena two years ago.

Audrey: It's great when you get to meet the people whose music you love. So who else?

Karl: The Smashing Pumpkins, Teenage Fanclub...

Audrey: Uh huh, me too. I love that song "Everything Flows." In fact I listened to their record yesterday. "Bandwagonesque." That's a good record.

Karl: Dinosaur Jr., Redd Kross.

Audrey: Redd Kross, I like Redd Kross. That's cool we like a lot of the same music. I love Dinosaur Jr.

It was never like a real issue for me. I was a woman and playing but it was never a big deal to me, it always seemed to be a big deal to everybody else.

Karl: Yeah, they're growing on me slowly. I didn't really like itat first. I appreciated it and J. Macis, so I just put it on when I'm typing or something and I let it grow on me. That's how I got into the Pixies, too.

Audrey: It's good when you hear something that is sort of foreign to you and you're like "I don't know." But that's always the music that I end up loving the most. When it doesn't sink in right away. That's not true of everything, but sometimes those bands end up being your favorite bands. It just takes a little longer; it's more of an effort but all of these things start coming through in the music and you're like, "Oh god: Now I get it!" I always catch up with things later on, anyways. Some big thing will happen and I'll be "I don't get it," and then somehow later it will all sink in.

Karl: I still haven't caught on to the whole Seattle thing. I like Nirvana but Soundgarden and Muddhoney don't do anything for me.

Audrey: Me either. Me either.

Karl: I respect what they're doing. It's neat that they're doing something different but I'm just not catching on to it.

Audrey: Right. That's how I feel about it too and then I think I must be out of step or something. On the new Soundgarden record... "Jesus Christ Pose"... I think that's a great song but generally I don't... To me the whole thing is like one level of sound. One attack. And I have a real love for pop music. You do too, you said you like the Mamas and the Papas...

Karl: and the Byrds...

Audrey: and the Byrds and that stuff is like, pure. It's really pure pop. But I like the 70's thing like Alice Cooper and Redd Kross does that whole bag as well. They have that wicked sensibility. And then of course it (Seattle) is mainstreamed, completely. That makes me not like it even more. So now look, everybody's into it so fuck it.

Karl: You know when "Bleach" came out, I was really into the Cult's old stuff and at the time, the song "Nirvana" from the "Love" album was one of my favorites so I went and bought the album on a whim and I didn't like it at all. Then Nevermind came out and I like that one but it never infected me like it did all of my friends.

Audrey: Honestly? ... I've probably listened to "Nevermind" only five times...

Karl: Oh yeah, I'm the kind of person that latches onto one song at a time and I play it over and over until I'm sick of it.

Audrey: I loved that song "School" on "Bleach." That's what I listened to all the time then. But I never dug into the whole grunge thing. I was like, "Sorry, I don't really know what's going on there." I'm not from there and I really didn't know what was going on. I try not to get too much into one particular thing cos I don't want it to influence my own thing (playing and writing.) So I'll listen to something cool and I'll put it aside or I might find a tune that I love and I might play that to death.

Karl: I did that with "Murder For Love" (from the 360's album Supernatural)

Audrey: You know we still don't play that live.

Karl: Really!

Audrey: Actually we played it live twice on tour. Eric came up with the music and I wrote the lyrics in the studio. We played the song all together as a band, once. And then never did it again. It was a really weird thing. We love the song but we'd get down to jam and always somehow skip over it and then on tour one night I just said "Let's fucking play it." I love it but we just haven't gotten around to it. That's actually one of my favorite songs on the record. You get your faves. Ya gotta live with it once it's out on record.

Karl: Next I got into "Dead 1970" and then "Step Outside." I threw them on a tape and wore it out in the car stereo.

Audrey: Yeah, I play DJ whenever I'm in control of the tape deck. I put one song in and then another...

Karl: That's exactly how I am!

Audrey: It's really annoying to other people. They're like, "God, would you just keep it fucking on!" And I go, "No! Check this group out!" It's really bad when you're at a party and someone wants to play a whole record... I loved the tour we were just on. We played a bunch of really cool little places.

You could hang out after the show, talk to people. You get such a better vibe. You want people to hear your music, but it must be hard dealing with that. Then you have bands like Teenage Fanclub coming out with that (hype.) And they were just a little band. I liked their music but they (DGC) were trying to make them into this "thing." (Our conversation turns to politics and Jerry Brown and how great we think he is.)

Karl: I wanted to know what you thought of this little quote from your review in High Times magazine: "The 360's: a little red wine, a nice black light, and a bag full of chocolate tai. See you in the morning!"

Audrey: My favorite magazine. You can say that in the interview. Aside from Flipside, right? I got to meet up with Steve Bloom and Chancy, who wrote the article, when we played at CBGB. We all hung out at the end of the night and smoked some really fine grass, together. I've become friends with Steve and in fact did an interview with them recently that I think is coming out in March. So we all hit it off because we're the stoners. We united on that level as well as all kinds of things. I love High Times. I've always been a big fan of the magazine, but when we were reviewed I was really excited about that. I thought that was incredible. That line was beautiful. So I was like, "Where's the chocolate Thai? Where is it?" They said, "We got to track some down." So I'm like, "You came here without the chocolate thai? What the hell?" When we played CMJ less than a month ago. We played a gig with Carter the Unstopable Sex Machine. CMJ was fun. Steve (Bloom) came down for that and I did a photo shoot for them so we're going to do some stuff together. The band's doing a NASCAN (Canabis Action Network) benefit in January. So we're out there actively supporting the legalization. I was glad to hook up with them. I've been smoking grass for quite a long time. But, always supported legalization (for recreation) as well as there would be a lot of benefits for farmers and for fuel etc. That would definitely generate more work and eliminate the black market.

Karl: Jello Biafra spoke at my school two years ago and the first half of his speech was on the benefits of legalizing marijuana just strictly for it's industrial uses.

Audrey: It's not like we're trying to say, "You guys have to get stoned." There's a lot more to it. They're a great bunch of people. The magazine also supports a lot of the Indian rights movements and I like their politics. It's important to have a magazine like that. I love my grass. I love to get high and play my music. There's nothing like smoking a joint and sitting down with your guitar and working on songs. Eric and I do that together and the band likes to get stoned together. It's a good creative thing.

Karl: Do you all have to work day jobs to keep things going?

Audrey: Yeah.

Karl: So what do you do?

Audrey: I house clean. Eric and I cleaned a couple houses togetheryesterday. And John works at a video store and Brian was working in a vintage guitar shop but, he left his job.

Karl: So what are your aspirations for the band, then? To keep plodding along like you are now or do you want to move to a bigger label?

Audrey: Well our next record is coming out and is going to be distributed on RCA. But, we're still on Link. You know, it's not a big deal. The main things that we can make these records, make this music. I'm not greedy about it. I really do appreciate what we have right now. There are so many great bands out there.. ones that we meet traveling around... just really great bands that are struggling along and can't even get up money for studio time. I've been in the same position. I was in a band for 2 1/2 years where we didn't even have enough money to go out and make a demo. No one had any money. So, just being able to do that (record) you have to appreciate that. If we get to that next level that's fine. I'm not opposed to a major label and an indie label is fine. Putting out you r own records is fine. No matter how you do it, if you can do it, that's good. It's harder when you're put out there commercially on a big label anyways. You're expected to do a lot and I like to be able to work the way I want to work. An indie label is usually more receptive.

Karl: That's what happened to the Buck Pets when Polygram took over.

Audrey: Exactly. Who can develop on one record? Even two? They expect so much cos they're putting money into it.

Karl: Well, with their first record they didn't get a lot of publicity and then by the second one they were being "forced" to do things so this whole momentum just dropped off.

Audrey: Right. Your second record is really important, I guess, out there in "big time." Big Dipper, the Cavedogs, from Boston. They are ultra- beautiful amazing pop. You'll love them. Try to find their record. They broke up because of that major label thing because after two records they hadn't sold well enough. An indie label is more willing to help you develop you r band andyou don't have a big budget so you don't owe a lot of money. Even with our next deal, the band really wants to keep everything low-budget. The band really likes that. I don't think you need to go out and spend $150,000 on a record. You can make a great record for $25,000 or $30,000. And that is a lot of money. Even our videos are low-budget. It keeps everything in prospective. I've known bands that are on major labels that want to record for $30,000 or $40,000 but the label insists on spending $100,000. That's ridiculous. (Some more unimportant talk....)

Audrey: So what do you think about Hole?

Karl: She bugs me.

Audrey: Oh, she bugs the shit out of me.

Karl: They opened for Smashing Pumpkins when they were here and it was funny cos they're from L.A. and to be honest with you I had never heard of them before that night. I went to the second night of their two shows at the Whiskey and I read a review of the first night in which they said Hole got no reception from the audience and the night I went they walked off the stage pissed cos nobody was paying attention to them.

Audrey: I read a thing with her, I think it was in Flipside an issue or two ago and... her thing really bothers me. I don't think he's a "sister" ... put it that way. I try to support everyone, brother or sister and she was ragging on Inger and the girl from Babes In Toyland and how they ripped her off.

Karl: Nobody's heard of her (until DGC started dropping press releases left and right.)

Audrey: "Do you think that you're that great that everybody is trying to rip you off?"

Karl: You know what else she did? The L.A. Times interviewed her for the Calendar section and they were doing it in their (Kurt Cobain and Courtney's) apartment and he came walking into the room with some CD's from DGC. She holds up a Teenage Fanclub CD and says something like, "Have you heard them? They're just trying to sound like my husband's band."

Audrey: Everybody's after everything that has to do with her.

Karl: No. 1, Teenage Fanclub doesn't sound like Nirvana at all and No. 2, They were both getting their start around the same time so how could they rip off Nirvana's sound when most likely they hadn't even heard of them at the time?

Audrey: I can't deal with her thing. That Vanity Fair article... If you ever get a chance sit down and read it, you will be so horrified. I read it and it was so sad, it was really depressing. The fact that she is such a media hound. She wants to be such a star.

Karl: What's weird to me is that it doesn't seem to be happening at all. Everyone talks about them (Hole) but nobody listens to them.

Audrey: If you can't say anything nice, don't say anything at all. I know, who am I to judge but, she is one person who really pisses me off. I just wondered what you think about that.

Karl: I feel the same. It's the reverse of the Tom Arnold/Roseanne Barr thing. She's gonna ride in on his coat tails.

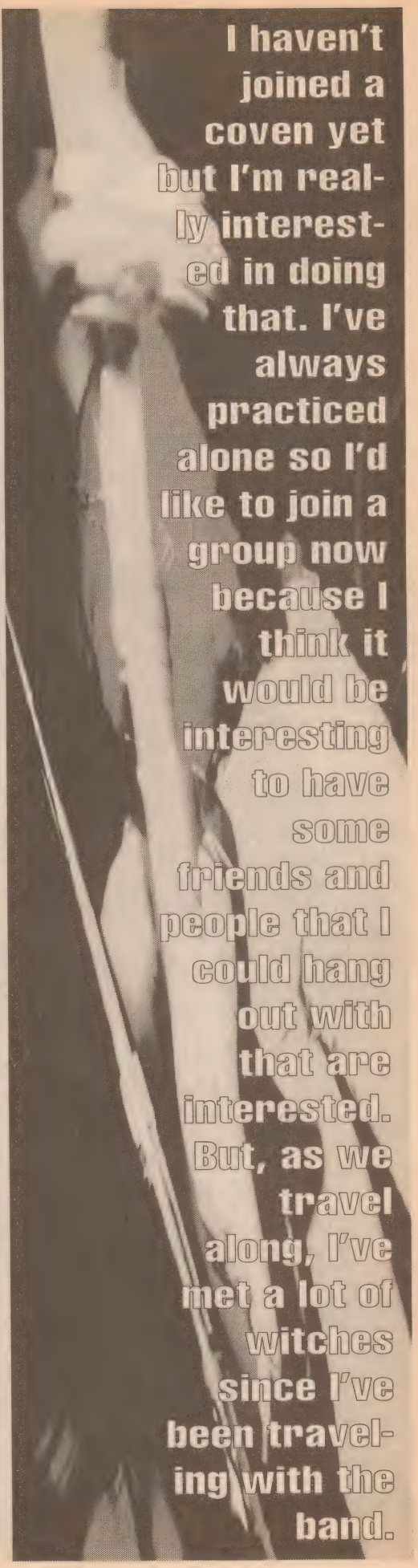
Audrey: And then a $1 million deal with Geffen. It's like "Keep herhappy and quiet."

Karl: Well you know, two of the band members quit. You know if you are on the verge of getting a $1 million contract and two members leave, there is something wrong there.

Audrey: Exactly. Exactly. (More talk)

Karl: Have you heard that the Sex Pistols are getting back together?

Audrey: Yeah, what a scam. Oh god, Pil really sucks now so it's time to cash in. It's a continuation of "the Swindle." It's a tragedy. It would be good to keep it a nice memory. Especially since Sid is gone. That's like a Beatles reunion without John Lennon.


I haven't joined a coven yet but I'm really interested in doing that. I've always practiced alone so I'd like to join a group now because I think it would be interesting to have some friends and people that I could hang out with that are interested. But, as we travel along, I've met a lot of witches since I've been traveling with the band.

Interview by Ted Cogswell, conducted Jan. 19, 1993

ween

SNAPPY ANSWERS TO STUPID QUESTIONS

photo by Jim Testa

Ahhh. Ween. What do I say? When people ask me what Ween's music is like, my overloaded rockcrit brain strains to come up with words that'll even begin to enlighten the uninitiated. It sounds like a corny cop-out, but in the end I usually say you've got to see and hear it for yourself.

Like all truly unique and brilliant artists, Ween have created their own reality. Their music touches on everything under the sun, but rarely stays in any one place long enough for the listener to get a firm grasp on it's root. The end result of all this is that Ween's three lp's (not counting the early, self-released cassettes that came out of their garage) have collectively and successfully blurred the line between complete put-on and absolute genius.

The first, "God Ween Satan - The Oneness" hit in 1990 on Minneapolis' Twin/Tone. From the first raging power chords of "You Fucked Up" ("You fucked up- you bitch- you fuckin' Nazi whore") right down to the soft, almost silent whisper of "Puffy Cloud" at the end of the side four- ("My brain is dead from too much pot because Dean and I smoke too much pot- cloudy, cloudy, cloudy, cloudy, cloudy, cloudy, cloudy..."), "God Ween Satan" created a sound so new, so exciting, so exuberant and massive, there wasn't even a word for it yet. Except "Ween" of course. Since then, there have been two more lp's, 1991's Scotchgaurd and mononucleosis driven "The Pod" (Shimmy Disc), and their major label debut released at the tail end of '92, "Pure Guava" (Elektra).

Now, anyone who has followed Ween for any length of time and has read the stories on them knows that they're not always the most co-operative interview subjects. They hate to talk about their past and anything else that has been dredged up a millioh times. To keep them happy, I excluded the tedious history questions and just stuck to deep, meaningful, probing queries into their psyche. But for those who are new to this whole thing, here's the basic rundown: About eight or nine years ago, young Dean and Gene (then known as Mickey and Aaron) were spending another pathetic public school afternoon in the typing class of one Miss Slack, when out of nowhere appeared Boognish, an awesome power that materialized in the form of a large, round spirit with spiked hair and pointy, menacing teeth (that's him on the cover of "God Ween Satan" and on the back of "Pure Guava" that gave Mick and Aaron the vision which propelled them into Ween, a state of mind that they have been willing slaves to ever since. They spent the next several years perfecting their craft, travelling the world, and bringing back converts to the one, almighty Boognish Ween's success is a monument to his power.

Ted: First question- what are five things that Ween hates and would like to see explode into nothingness at this very moment?
Dean: The Dallas Cowboys.
Gene: Hippies.
Dean: Michael Bolton.
Ted: Two more.
Gene: Well, there's a lot of things.
Dean: Yeah, there's a lot. That's a good question, I have to think about that,... hmm. Explode?
Ted: Yeah.
Dean: Michigan, the whole state of Michigan. Ann Arbor and then Detroit. (long pause, no further response).
Ted: Alright, if that's it, I guess we can count that as two: Ann Arbor and Detroit. Next question- what are some things Ween loves and would like to see instantly multiply ten fold?
Dean: "Star Hustler" on channel 12. I'd like to see ten "Star Hustler's", that's my fantasy; "Star Hustler" and Muhammad Ali- the two biggest influences on Ween.
Ted: What's "Star Hustler"? Is that a Philly thing?
Dean: No, you' ve never watched PBS?
Ted: Well, sure, but I've never heard of that.
Dean: Jack Korkhimer, that's his name, the Star Hustler.
Gene: Haggghhh, hagggggh-hhh, (disgusting hack noises)! Fuckin'-a!
Ted: Why does music basically suck nowadays?
Gene: What kind of music?
Ted: Music in general, popular music.
Gene: Popular music? Some of it's pretty good.
Dean: The bass isn't loud enough, that's why.
Ted: OK then, more specifically, what's your beef with quote/unquote "alternative" music?
Dean: I hate the drums- the drums and the bass are the problem.
Gene: The drumbeats are just really 1ame.
Dean: The drumbeats suck and then the bass just isn't loud enough.
Ted: What do you think of college towns?
Gene: College towns are something I hate, you can put them down to explode.
Dean: College towns?
Ted: Yeah, all of them, they're pretty much all the same.
Dean: Well, all towns have colleges.
Gene: That's not true.
Dean: Well, most of them.
Ted: No. I disagree.
Dean: But you'd have to say,...
Gene: No, you' re wrong!
Dean: But, oh, well,... we hate college towns.
Ted: What benefits most from intoxication- writing, recording, or performing?
Dean: Performing oral sex.
Ted: No, I mean musically.
Dean: Oh, I don't know,... well, there is nothing like a drunken guitar solo.
Gene: I hate performing drunk, it sucks, totally.
Ted: Alright, what's hurt the most by being high?
Gene: My brain stems.
Dean: Yeah, that period around five o'clock or six o'clock in the evening when you get toasted at like noon or one o'clock, and then it's five or six and it's too early to go to sleep, and you're hungry, but you're too afraid to go to a restaurant.
Ted: If "Pure Guava" were a drug, what would it be?
Dean: Love boat.
Gene: Yeah, boat.
Ted: What about "The Pod."
Gene: Scotchgaurd, obviously.
Ted: And what about "God Ween Satan."
Dean: Oh, I don't know...

photo by Jim Testa

...and they showed us this tape of this guy carving "Ween" into his arm with a razor blade, and there was blood, they were doing it over a white towel. They all thought it was really cool, and they thought we'd like it, but we were on mushrooms, so it was really deeply disturbing...

Gene: I think that's a total pot record.
Ted: Other than Boognish, does Ween have any role models?
Dean: "Star Hustler."
Gene: Muhammad Ali.
Dean: Muhammad Ali and "Star Hustler."
Ted: Do you think Dean and Gene Ween make good role models fOr todays generation?
Dean: No, I don't.
Ted: Why not?
Dean: Because we've seen too many people on Scotchgaurd now. They've read a little too deep into it. We're starting tp worry. It's pretty lame.
Gene: I hate that, I hate seeing little kids all wasted on Scotchgaurd. They're all fuckin' scared and high, with breathing difficulties. We see them at our gigs. **Ted:** Do you guys still do Scotchgaurd?
Gene: No, we never did. We just told everybody we did. Now there's all these little kids on Scotchgaurd. Sorry kids.
Dean: Don't do Scotchgaurd kids.
Ted: Everyone has a name for this late 80's/90's generation, you know, like "Generation X" and all. What's your favorite description for them.
Dean: Chocolate dogs.
Gene: Plaid chocolate dogs.
Ted: I want to read you some things I've found in different magazines about you, from reviews and articles, and I want you to tell me how on or off base they are. The first one is from "Request." They said, "Dean and Gene are a parallel-reality Wayne and Garth who have been raised on Eugene Chadbourne and Syd Barrett instead of Aerosmith..."
Gene: First of all, Eugene Chadbourne sucks.
Dean: We were around long before Wayne and Garth also.
Gene: They should be compared to us.
Ted: Alright, this one was in "Spin" they said you were "goon rock," and concluded that, "one thing is certain, they are miserable. It's the misery of the possessed".
Dean: That was pretty right on the mark at the time, actually.
Ted: That was when "The Pod" came out.
Dean: That was appropriate, but that was written by a friend of ours. That was true for the time, but not so much now. Not always.
Ted: And this one was from the scathing review in "Ben Is Dead" where they really ripped you, they said, "Shit, you could do this too if you had 3,600 hours to waste re-writing A.O.R. rock songs."
Dean: Well, we have stolen a couple classic-rock songs.
Gene: We did re-write a bunch of old rock songs, and we made a record out of it and it's called "The Pod."
Dean: "Dr. Rock" is pretty much the biggest rip-off ever written. Ever. We probably stole every single note, in the melody, everything.
Gene: We can't tell you from where,...
Dean: It's pretty obvious. But we don't do it on purpose. Sometimes we'll get together, and we'll be recording, and we'll be, like, "man, this song is so awesome," and we'll be rockin' and then two hours later we'll realize that we wrote "Sweet Home Alabama". And then what do you do? But that happens a lot. You'll be writing, and you'll write "Ticket To Ride", but you'll think it's the coolest thing in the world. That's what it's all about. Rock and roll is all about stealing songs, that's the key.
Gene: That and the fact that I have a little black guy from Mississippi locked in my closet.
Ted: Do you have any visualization yet of where this whole experience is going to take you, or where you want it to take you?
Dean: Yeah, I want to be successful, to be able to do what I want, when I want.
Gene: Money, that's pretty much it, right to the bank.
Ted: In as few words as possible, what is the essence of Ween, of your mission?
Gene: Right to the bank.
Ted: If Ween ever becomes truly huge, moving millions of "units", what spinoff merchandise can we expect to see?
Dean: Whatever we can make the most money from, I think.
Ted: But have you ever thought about it, what Ween things you'd like to see?
Dean: I'll tell 'ya, it's like in "Scarface" when he says, "You know what I want man, I want to make my own jeans, I want my name to be right on chicks asses". That's it, I want chicks walking around with my name on their asses.
Ted: Ween Jeens?
Dean: Exactly, with my name on their asses.
Ted: What is this vice grip of love that Ween seem to have over their fans?
Gene: One word- Boognish, man, Boognish.
Ted: What about the people who are repelled by you? How do you explain that?
Gene: They're just limp.
Ted: On the average, who do you think is the biggest threat to society: Ween followers, Deadheads, Kiss

Collectors, or Elvis Cultists?
Dean: Probably the Ween fans, of everyone you mentioned.
Gene: The biggest threat to society, I think, are Motorhead fans.
Ted: Do you guys have a cute name for your fans, like "Deadheads" or "the Kiss Army"?
Dean: Sluts.
Ted: Sluts?
Dean: Sluts.

photo by Andy Peters

Ted: After eight or nine years, do you guys get on each others nerves a lot?
Gene: Yeah, of course.

Ted: Regardless of their sex?
Dean: No, just the chicks.
Ted: Then what do you call the guys?
Dean: Bitches.
Ted: Suffice to say, you always bring out definite, solid responses, good or bad, from everyone who sees you. What was the most extreme positive reaction you've ever seen and the violently negative?
Gene: Well, probably both of these were in Las Vagas. When we got there, we were on mushrooms, and we had, like, a whole party of people waiting to greet us, at this record store. They had food made, everyone was wearing Ween t--shirts, and it was just totally amazing. It was a great party, and they were just so into Ween. Then, about five minutes later, they turned on the TV, and they showed us this tape of this guy carving "Ween" into his arm with a razor blade, and there was blood, they were doing it over a white towel. They all thought it was really cool, and they thought we'd like it, but we were on mushrooms, so it was really deeply disturbing...
Dean: So we bailed out immediately.
Ted: Yeah, we bailed. So that was probably the best AND the worst response we ever had.
Dean: We were totally, completely out of our minds, and the blood was running down off his fingertips and shit, just streaming out, the most fuckin' harsh thing you could ever see while on mushrooms.
Ted: Are crowd responses any different in different parts of the country, or is it pretty much the same wherever you go?
Dean: It is really different regionally. Like, when we're in the south, we bring the "South" out in everybody. It's totally great.
Ted: Wasn't there an infamous show at City Gardens (in Trenton, NJ) once when you opened for Fugazi?
Gene: They hated us.
Ted: I heard that you guys just started, like, playing one note over and over again, and were staring into space,...
Dean: No, those are just rumors. We played that Ozzy Osbourne-Lita Ford duet,"When I Close My Eyes Forever", They hated that. Then we did "Where Do The Children Play" by Cat Stevens.
Gene: And they hated that. It's not a problem now anymore though, because people are starting to like our shows, so we can't do "Where Do the Children Play". We save that for, like, when we're about ready to get shot.
Ted: You've toured Europe too, right?
Gene: We've done five different tours of Europe.
Ted: What's different there?
Gene: They're boring people, Europeans. Really boring people.
Dean: I think it might be because we've never really explored the sleazier parts of Europe.
Gene: Germany can get pretty disgusting.
Dean: Yeah, Germany's a pretty disgusting place.
Gene: Holland's just a piece of white milk toast, a piece of white milk shit.
Dean: White milky oreo shit.
Gene: It's not even shit, it's wafer.
Dean: Dutch wafer turd, little rabbit turd.
Gene: It's a toilet with no water.
Dean: A shower with no certain, that's Holland.
Gene: They've never even heard of peanut butter and jelly sandwiches in Europe, they don't even know how to make peanut butter and jelly sandwiches. I made one and they, like, flipped out.
Dean: They almost puked.
Ted: You guys have been pretty much side by side for, what has it been? Almost ten years now?
Dean: Yeah, actually, next year'll probably be ten years, our tenth year anniversary.
Gene: Dude, did we get together in '83?
Dean: No, no.
Dean: '84-'85, yeah, it's been about eight or nine years.
Gene: God damn! That sucks, what's happened to my life??!!? '
Ted: After eight or nine years, do you guys get on each others nerves a lot?
Gene: Yeah, of course.
Ted: Alright then, I want to ask each of you, first Gene, what pisses you off the most about Dean?
Dean: HEY MAN! WHAT ARE YOU TRYING TO DO? You tryin' to CAUSE PROBLEMS MAN??!?
Ted: No, I just figured you could air out your differences.
Dean: No, man. We get along better than ever, we're great.
Ted: Just to get the facts straight before we shut this down, I wanted to ask you about the pre- "God Ween Satan" stuff, the Bird O'Prey releases. How many were there?
Gene: Two tapes and one record.
Ted: And that was...
Gene: The "Live Brain Wedgie" lp.
Ted: And the tapes were "The Crucial Squeegee Lip" and "Axis: Bold As Boognish?"
Gene: That's right.
Ted: How hard is it to find that stuff nowadays?
Gene: If you write to Bird O'Prey Records, at our PO Box (PO Box 39, Trenton,
NJ 08601), and address it to Bird O'Prey Records, the guy who runs that might
be able to help you out.
Ted: Is it possible that any of that stuff will find it's way to official release someday?
Gene: Someday.
Dean: It'll be in the Ween Box Set.
Gene: Yeah, the box set,
Dean: It all depends on how much we can get for it, if they want to give us some big ass advance, it'll be out tomorrow.
Ted: Did any of those songs ever end up making it onto any of the albums?
Gene: Yeah, "You Fucked Up" is on one of those cassettes, but I think that's
it, just "You Fucked Up". The very original "You Fucked Up" is on "Crucial Squeegee Lip" but that's it.
Ted: I don't know if you knew or not, but that's a pretty popular cover song
for New Jersey bands, I've seen it done a few times.
Dean: Who have you heard do it?
Ted: A couple of New Brunswick bands. One was Mr. Thumb, another one is called Frito Lay, which is, like, a side project thing with guys from all different other groups.
Dean: I heard about that. I heard that they do "You Fucked Up", and "Nan" and "Never Squeal On The Pusher", and all these "God Ween Satan" tuhes, I'd heard rumors about that, I'd love to see it. We've got some Ween covers Ben Vaughn does "El Camino", some of the GWAR guys have this band, and they do "Birthday Boy". The Senseless Things in England apparently did a whole set in London of all Ween songs, but I've never heard it.
Ted: And finally, seeing as how it's inauguration eve, we'll have a new president tomorrow, I was wondering if there's any room in Ween for politics, or is it purely spiritual?
Gene: Nope, no room. But we are scared of Bill Clinton, we're scared that Fleetwood Mac's getting back together.
Ted: Yeah, they both scare us- Bill Clinton and Fleetwood Mac.

YEAR PUNK BROKE

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For the second part in this series in which artists who contributed to the January 1993 Gallery X exhibit "Suck On This" are featured, we give you Robert Williams and the Pizz. Clearly no introduction is needed to Mr. Williams who has been a major force in both the underground art world and lately in the mainstream scene with his cover for a Guns and Roses album. Controversy seems to follow him where ever he goes, but undaunted, Robert Williams always delivers his wilderst inspirations.

Robert Williams

Robert Williams with his wife Suzanne.
All Photos by Killjoy

Killjoy: Where were you born?
Robert: Albuquerque, New Mexico.
Killjoy: When did you first start drawing?
Robert: Probably before I can remember; when I was a child.
Killjoy: Did you always want to be an artist?
Robert: Yes, that was something that was in my destiny apparently. I always presumed that was what I was going to do because I had such a propensity for it. Any other occupations that I held any interest in I soon gave up and went back to art.
Killjoy: Did you obtain a degree?
Robert: No, I attended Los Angeles city college for a little while, and then Chouinards art institute for a while.

"I've had so many controversies, it's unbelievable..."

Killjoy: So, did you attend just for a year or two to learn what you needed to and left?
Robert: Exactly, and then I could no longer afford to keep it going.
Killjoy: Did you always work with fine art painting, or did you start off in commercial art?
Robert: Well, I started off as a child with crayons. Then, I went into pen and ink. Then, I started painting. The first painting I ever did in oil was in 1957 in art class. I've used every medium.
Killjoy: How did you start off in the business?
Robert: I started out as an illustrator and paste-up artist in the early 60's, and then I did T-shirts for Ed "Big Daddy" Roth in brush and ink. During that period of time, I was oil painting.
Killjoy: When did you first meet Ed Roth?
Robert: I first met Ed Roth in 1960 in a car show in Albuquerque. Later, I went to work for him in 1965. I made that connection through the unemployment agency in Los Angeles.
Killjoy: How would you describe your style of art?
Robert: My style of art is colloquial American cartoon style art. It's similar to the art of Thomas Arben, and very similar to the art in comic books.
Killjoy: Is there any particular subject matter you prefer to use in you paintings, or any fields of interest that influence it?
Robert: I've got such a diverse interest, it would be hard to pin-point it down. But it's obvious I gravitate to sex and violence.
Killjoy: I noticed hot rods are frequently in them.
Robert: Yeah, hot rods and motorcycles, pirates and space men, and naked ladies.
Killjoy: The painting I saw at Gallery X portrayed a girl having a nightmare with the teddy bear and the creature. Is there any particular story behind that piece?
Robert: Yes, there was quite a story behind it. It's a picture of a little girl having a nightmare and emanating out of her head are these little dream monsters that metamorphisize into other forms and one of them is a sausage-shape, penis kind of thing that transforms into the leg of this mad doctor that frames the entire painting. Then, this mad doctor is multiple-eyed with these yellow, burning eyes. And he's got so many eyes that some of them aren't even connected onto his head; they're just orbiting in his face. He's got one of the experimental contraptions that they used to experiment on animals, and inside it he's got a little teddy bear; and the other hand, he's got some forceps peeling open the guts to the teddy bear. And this is the same teddy bear that's in the arms of the little girl dreaming. This forms a vignette in a rectangle, and framed inside is a desert scene of a mirage. Often in a mirage, you can see a cooling waterfall and a little tropical display, which isn't there. Then, off to the side, in the same desert, is a kind of a Picasso-esque chubby girl, but she's in one of these inverted positions where her tits and her ass are in the same body plane, which is a very sexual thing for men. She's got a blindfold on and she's kind of like foraging through this forest, and it's all tied together to the story. This is her sexual self. Then, in the background, there is a black veil across the horizon of the sky, that represents night and it's being picked up by a hook; it's a meat hook holding up night. I think that's about it. The name of that painting is "Mirage of Daughterly Fears".

Hipster Loft Party

Killjoy: Would you say that it would be more difficult to break into the art industry now then it was when you started?
Robert: I think it's fairly easier now. Well, we're talking about fine arts. The commercial art world has always had avenues for you to enter in. You might have to take some mighty stupid jobs, like paste up and lay out, so you can be on the periphery of getting into designing one thing or another. As for fine arts, I would say, when I started art school in 1963, you could sit in the class with 50 students, and look around the class and figure that maybe two of these characters is going to actually do this for a living. Now, today when you sit in a art class, maybe six or eight of the fifty might make it into fine arts somewhere. So, by logic of mathematics, the probability of success has tripled or quadrupled, but still it's a small fragment of people who succeed. So, it's always very bad to encourage young people to be artists unless they are exceptionally fucking good; because you have already got this giant ocean of humanity who think they are geniuses already.
Killjoy: What were some of the controversies you had to face in the past as a result from some of your work?
Robert: I've had so many controversies, it's unbelievable. When I started working for Ed "Big Daddy" Roth, I

was his art director in 1965. And Roth was probably the first underground artist you could technically call an underground artist, because he had cartoon characters with open wounds and beer bottles in their hands, and stitches, and bumps, and flies flying around, and all this rude stuff that was provocative in the 60's. When I took over the job that he had given me as art director, I was responsible for doing advertisements in car magazines to sell his T-shirts. The fella before me that had quit, he had already violated so many codes of ethics that I had to face this whole list of things that I couldn't do. I was given a list of things that I should never incorporate into any kind of graphics in an advertisement. It was stuff like never refer to mother, never refer to God, no open wounds, no stitches, no beer bottles, nothing related to drugs, nothing indicating anything to do with sex, no bodily fluids, and on and on and on. I had to work within those perimeters, and even still within those real tight perimeters, I just scared the livingshit out of them. Eventually, in 68', I was told that no magazines would except my illustrations and ads because of the material I was doing. That started some of my controversy. Now, working for Roth in the 60's, I was getting hate mail on one thing or another. Roth allowed me to sign my name to my illustrations. I was the first person he ever let do that. So, they had someone they could target, and you have to remember that these car magazines have circulations in the millions. They were world-wide. So, I was appealing to a vast audience of young people. Now, towards the end of the Sixties, I got involved with Zap comics, the underground comics movement. Then, I got into a much more violent and active form of graphics, where I could deal just very openly in the gratuity of sex and violence and sexual penetrations and sedition against the state. It was a period during the Vietnam war, I was an activist, and I could do some very rough material. So, then I started getting a tremendous amount of right-wing fundamentalist mail against me. In the 70's, things kind of quieted down. The United States in the 70's kind of got turned into a nation of liberal hippies up against the Vietnam war. But I would every now and then start to get a spurt of feminist disagreement with what I was doing. I remember the first thing that I ever noticed was a comic book convention in 1974 in Berkeley, where women were real upset over a T-shirt design I did, and that was the first time I really noticed that there was an existing front of people out there that weren't right-wing that didn't like what I was doing. And I didn't take it very seriously.

Above: Robert Williams' "Mirage of Daughterly Fears", to the left Robert with Laura Peisner on the left (the director for the Suck On This show) and Nancy Silverman who also worked on that show.
(photo John Sabel)

Killjoy: What about the Guns & Roses album cover scenario?

Robert: Well, as time went on, this feminist movement built and built and built and by the time that I had let Guns & Roses use my album cover, the mood and tempo of the Women's Movement had gained such momentum, that it well out screamed right-wing. Right-wing was just a little noise off in the corner. I remember when that album cover came out that there was a few preachers and evangelists that bitched about it, and the PMRC hated it. It got a few write-ups in magazines, but the feminists fucking went nuts. They just fucking went nuts.

Killjoy: So, how do you feel about feminism in general?

Robert: I'm supportive of feminists up to a certain point. I think that it's a very important thing. What's happening with it is exactly what happened with it during the first World War. It started out as a useful thing to help womankind, and then it got on these jags. Like the teens, it got hung up on alcoholism and prohibition, and it was a major force that caused prohibition. After the repeal of Halsted Act in 1933, the Women's Movement was a fucking joke. No one took it seriously for 20 years after that, because they put all of their cards on prohibition. That's the same sort of thing they are doing now. I have to be respectful to a certain extent, but on the other hand I like drawing and painting naked ladies. I have a propensity for that sort of thing and what I am telling you, I 've had to stand up before hundreds and hundreds of people before and had to say this. If this is going to make me the bad person, then I am going to have to be the bad person.

Killjoy: You really should not have to back down off of yoursubject matter just because some people cannot handle it.

Suzanne: The bottom line is that freedom is freedom. You have to give freedom to get freedom.

Robert: Well, I got some death threats from some gals in Minnesota, Minneapolis. And I talked to Lori Barbero, the drummer in Babes in Toyland, about this because she is from Minneapolis. I said, "What kind of fucking place is that?" Another friend of mine in Minneapolis, who is an art teacher there, puts out a publication called the Art Police, and it's rather tame, underground material, and he had a show somewhere. This one woman in Minneapolis, because of this show, who worked for a newspaper, got him fired from his teaching position because of this. And I was talking to Lori about this town of women, and she said that there was a comic book store there in town, and some woman came in to protest the underground comics. She came in there with a can full of gas, and soaked herself full of gas, and torched herself in the fucking comic book store; and it flipped everybody out in there. The woman lived. She died a couple of years later from some kind of other problem, but the trauma it put all people through there, when this woman did this. It's like going into Golden Apple, or something, and torching your fucking self.

Killjoy: I suppose the store had to close down over that.

Robert: Yeah, it was a horrible, horrible thing. You have to be responsible for these women. You have to think, "God, am I actually hurting these bitches or what?" But on the other hand, I want to draw tits and ass, so I don't know. Maybe it should all be kept underground to a select arcane bunch of people who can handle it.

Killjoy: With that particular painting on the Guns and Roses album cover, what is the particular story behind that one?

Robert: Well, I did a set of four paintings in the 70's called "Super Cartoons", and they were really super detailed. They were done with three layers of amber varnish and paint between each layer. I did four of these and it took me a couple of years to do them, and the subject matter I used was really bizarre, overt cartooning. One of the subjects in there was a red monster jumping over a fence to kill a robot that had just assaulted a woman that was selling toy robots. So, I wanted her really assaulted, so I had her prostrate on the ground with her panties down around her ankles. Well, when I painted this painting, I painted it for my art circle to appreciate. Well, Axl Rose gets a hold of it and says, "I want this for my album cover." I told him that was a rough one, and to come over to my house and we'll find one that fits that one. So, he looked through all of my stuff and he says, "No, I want that one." And I said, "Well, if you want that one, if you got the guts to put that on an album cover, then that's bitchin'." I've been in the publishing business for 15 - 20 years and I knew what was going to happen when that thing hit. It, exactly like I predicted it, happened. The first big problem was when it hit the Canadian border. They wouldn't let it through customs. The second thing, when it started getting out into stores, people started to throw fits and had it pulled. The shit hit

A White Knuckle Ride For Lucky Saint Christopher

the fan and the feminists, about six or seven groups in Santa Cruz got together and put the pressure on all the record stores topull the record. And all of them pulled it except for Tower Records.

Killjoy: How did you get involved with the Gallery X show?

Robert: Nancy Silverman invited me because we were good friends because she use to work at Tamara Bane. She sold my paintings. I hooked up with Tamara Bane because I was in a pop culture show with Otis and Tamara Bane went down there scouting for new artists.

Killjoy: How do you feel about the art movement now in relation to the Sixties?

Robert: I'm not really in the art world. I try to be in the art world, but I am never accepted. And this is the way it was in 1963 when I first tried to get into the art world. When I came into Los Angeles in 1963, the art that existed in 1963 and all the way up to the late 70's, was what was called abstract expressionism. The elements and cannons of judgement and the regulations that made abstract expressionism went against everything I did. I believed in recognizable paintings that were pretty and you can understand them and read story into them. That was exactly the diametric opposite of abstract expressionism. It was suppose to be sloppy, done in a limited palate, not responsible to tell you a damn thing, and the less it told you the better off because you wouldn't be mired down in thought. It would just be more of a design. So, as I watched art in Los Angeles and New York go through different "isms", it just seemed it was about the same damn thing as when I came to town. It went through a little phase of pop art, which was a light in the darkness. Then, it got into conceptualism and minimalism, and I'm not saying that it was wrong. It just wasn't applicable to me. It was obvious everything that Los Angeles did was because it happened in New York. And that's still pretty much the way it is. Los Angeles will not fart unless New York does. Now New York use to be like that four years ago with Paris. But it broke away, became a true international capitol for art in the world. But Los Angeles had never been able to do that. The capability for Los Angeles to do that had always been here; because psychedelic poster art started here. Underground comic started here. My style of underground painting started here. This seeds to come up with something unique to the West Coast has always been here.

Killjoy: Any projects coming up?

Robert: Well, I am working on my next book. It's my fourth book and the name of the book is Views from a Tortured Libido and the introduction is done by Timothy Leary. It's going to have sixty oil paintings in it and it's a full colored book. Other projects, I have a new set of trading cards coming out. I have an art show coming up in about a month or so, a group show in Fullerton. Then, I 've got a real big show coming up on the 18th of June at Laguna Beach art museum. They're doing a show called "Custom Culture" and they are using Ed "Big Daddy" Roth, Bob Dutch, and me to do this show. It's the 75th anniversary of the Laguna Beach art museum.

If you are interested in obtaining Robert Williams books, posters, or trading decks, you can contact L'Imagerie Gallery at (818) 995-8488 or fax them at (818) 995-3137.

THE PIZZ is a highly regarded crazy person about town, besides doing a lot of painting and drawing on his own, he has done a lot of stuff (the card decks) with the likes of Bad Otis but his art work is probably most often seen on the covers of Sympathy For The Record Industry releases.

the Pizz

Killjoy: How long have you been drawing?

Pizz: Every since I was a kid. Every since I could remember. My mom first put a pen in my hand and showed me how to write my name and then there was a phone call. While she was on the phone, I started goofing around and drawing stickmen, so I was born doing it practically. As far as doing it for a living, since I dropped out of high school.

Killjoy: How did you meet Otis?

Pizz: It was really weird. I know it's been quite a few years, I'd say about ten years. We had a lot of mutual acquaintances, and I had run in to him and I went over to his place once and hung around. But we never really paled around until four or five years ago when we did the first Sympathy T-shirt, the Elders T-shirt. Otis was suppose to print them, so we visited his store in Fullerton and started to shoot the shit. That was when we started hanging around each other. Things just expanded from there. We're nationwide.

Killjoy: How did the concept of the murderer deck come along?

Pizz: That's a good question. Otis is a brilliant one for hatching up great ideas, but usually he's off and running with another scheme before he finishes something. I had gone over to his house one time and he had all these

sketches. He had about eight Albert Fishes he had done and he kept tearing them up and redoing them. He talked about this idea and I leaped at it and I said, "Let me in there. I want this thing to get finished." So, we just powered them out and the more we started working on it, the more they took shape and the concept formed. It kind of was a concept, and it started to go off, it grew, and it started to dictate the message. Exactly how we would do it started to come about as we were doing it. There was four decks out there at the time. There were about four different things and that was it. There was no cards on the market. It wasn't a huge thing. We liked the idea of having a bunch of different guys do it, but everybody we knew were flakes; so we just thought we would do them all ourselves, but we just drew each one different. That was one end. The second idea was how we wrote them. First, we started them out and was doing them like book reports. It felt like fucking homework. We would have to read up on some guy, and then write a page on him. First, they came out really fucking dry, and then eventually we were rewriting them all in vernacular, just how people would say it. That's what really gave the murder cards their snap.

Killjoy: The World's Most Hated deck, was that just a concept that followed thereafter?

Pizz: Yeah, we had a bunch of really killer concepts. We had the dead rock stars. We even had that one halfway done and that one flopped. People got scared of legal ramifications, so that one flopped. Well, I'm really not going to get into the ones that haven't happened yet because we have already been ripped off a couple of times.

Killjoy: Yes, I heard about what happened with the murderer deckand the guy that took off with the money for it.

Pizz: He's a dead guy. And he don't even know it yet.

Killjoy: For Gallery X, did Otis contact you, or Nancy (Silverman)?

Pizz: No, Nancy use to work at Tammy Bane, and she hit me up about showing there quite a while ago. She was just so dry about it that I just did not really care to pursue it. Then, my shit started to take off and, next I knew, there was this and that. All of a sudden, Otis got on the horn with her and started to work on a show. So, I was in there.

Killjoy: Was this show geared for any particular theme, or just whatever pieces you wanted to bring in?

Pizz: Yeah, it was whatever was sitting around the house. It wasn't a real theme-oriented show. You really can't do a real straight theme show on a couple of weeks notice. Most group shows are kind of haphazard. The only people that really come close to a cohesive group show would be La Luz. They do a "Day of the Dead" show or something that's pretty specific. I've been in so many group shows this year and a lot of the times, they are just basic garage sales or whatever. It's not a big deal. The long and short of it is that I have my solo show at La Luz in June.

Killjoy: What was the very first piece of work you did that was considered "commercial"?

Pizz: I did one for this hospital. It had a benefit. It was one of those deals through one of your parent's friends type deal. I did something for them when I was fifteen or sixteen. I'm not sure if I got money or not. That would be it.

Killjoy: Was it in a publication?

Pizz: Yeah, they printed it. It was really horrible, I'm sure.

Killjoy: What was the first piece you did that was for the underground scene?

Pizz: Fliers from the early Eighties, friends in bands that do fliers and shit. I was living in Costa Mesa, about a mile up the street from the Cuckoo's Nest. Those were the days. Fuck, if you couldn't think of nothing to do, every Friday or Saturday night, you just go down to the Nest and get into a fight. I got the shit kicked out of me there a few times.

Killjoy: Did you take any part in the New York or the East Coast scene?

Pizz: I came a hair's width away from being there. When some friends of mine moved back to New York, they wanted me to come with them. I use to get up onstage and paint behind a band while they played. I used spray paint and poster paint with these big, old brushes. I did that once at the Golden Bear, which is torn down, and at the Cathay. We were going to go do that in Manhattan, and the boss said that I couldn't leave town. He had a book deadline and he wanted me to stick around. Then, he never wound up doing the fucking thing and that queered me at that job forever. I hated there every since. I didn't last there another four months. And that was after being there for seven years. It really disgruntled my ass to see how arbitrary some fuckhead you work for can be.

Killjoy: When did you start doing work for tattoo flashes?

Pizz: That started in about the 70's. It was just little off pieces here and there, and I never really thought of it. Then,suddenly, it was just this other idea in the back of the head type thing. And then Jill Jordan introduced me to Ed Hardy, and I just hit him about the feasibility of it, and he just shot a bunch of shit right off the top of his head. So, I made it a project for the next 2 1/2 - 3 months. I got to work in his booth with him and the research magazine people, and it really went off good. Then, BOOM, I had a new thing to do. It's just a side thing; it's just money. I paint, that's what I do. Right now, I am doing this cover for Sympathy because it's a rainy day. I just don't feel like fucking painting, it's not a good day. It's actually fun to do something like this. If I was to have to sit down and do this, half of the shit I do, if somebody was to tell me to sit down and do it and they would pay me $10 an hour, I would hate doing it. I feel like doing it today, which makes it kind of fun. Some people watch TV, some people go skiing; I like to fuck around and draw. Just sitting at a desk now is a piece of cake, in comparison to painting. Painting is such a nightmare workout compared to anything. It gets to be supremely frustrating. It's really fatiguing and shit.

Killjoy: In your work at the gallery, there was a lot of Nazi symbolism and World War II themes in the paintings. Do you have a particualr interest in that subject matter?

Pizz: Nah, it's basically swazis, and we all know about swazis and what a power symbol they are. What's really funny is like the last ten years, you get all of these people who have done so much work to try to "correct" the swastika. You know, they'll go off about how it's an Indian symbol and this and that. It's actually true. It's the oldest symbol that there is on the planet. They date back to cave paintings and that symbol, the spiral, and the circle are the oldest symbols there are. There was nothing there before them. So, they have been around forever. So, they are completely archetypical. Where I got in on it is just that 60's..., in the 60's, you got to remember, was only 20 years away from World War II. It was as far away as we are from Vietnam right now. So, just like now, you know how you are inundated with Rambo movies and all the Vietnam era shit. Well back then, it was swazis shit. We had "Hogan Heroes" and all that. It was like the Nazis were so taken for granted that they lost the war. Nowadays, the war element had drift away from it and people only think Holocaust and burning Jews, and that's not what it's about. Back in the 60's , you had surfers who had iron crosses and every fucking biker had a swazi patch on. That is where I come from, I think. It was just that 60's hellraiser of piss off your neighbors type of thing. But that one painting at the gallery is real specific, and people get really confused when they look at it. They think it's a swazi, Nazi painting. It has nothing to do with Nazis. That a B-19 Bomber. Those were the Bombers that we sent over to Europe in the war, and it beat the fucking bejeezes out of the Axis Powers. It was what won the war, and that chick is wearing a World War II pilot's outfit. You can see the bombed planes in the background behind her and then on the nose of the airplane is the pin-up art that really got the push in World War II. Then, painting the Bomber jacket, after the war there was all of those guys who got use to being pilots and all of this danger element. They are the ones that cameto California and settled back down, and wound up building motorcycles and joining gangs, and painting the back of their jackets and becoming Hell's Angels. There was even a couple of planes named Hell's Angels. So , it all ties back into that 60's thing. You got to know all of this history shit to know where this is coming from. Most people see it and just think it's a half-naked Nazi chick.

Killjoy: Is there any particular themes you prefer to paint about, or any fields of interest?

Pizz: Actually no, I'm sure somebody else that was looking at it, they would say, "Oh yeah, it's a Pizz." Mostly to me, it's not about a specific thing. It's more about a type of energy. Last year, it was girlie paintings; this year there won't be hardly any. It will be a lot more elaborate. Because I don't want to get typecast. It's like almost an industry thing and art can be just as much of an industry as major record labels. All of the shit that I was doing about five years ago, it's kind of a drag 'cause now they burned it to the ground. It was all that cool fucking American stuff; Ace of Spades, skulls, flaming hot rods. All of that stuff has been burned to the ground, and it's just gotten really old. It's really a drag because I really use to love doing that shit, and now I won't touch it.

Killjoy: When was the first time that you met Robert Williams?

Pizz: This is a good one. This was 83'. There was this thing at Hi-di-ho comics, and I saw an ad in the Weekly. It said, "Santa Monica graphic arts festival at Hi-di-ho comics, this date, Saturday." So, I went down with a girlfriend and a buddy, and he was sitting there at a table and we talked for a while. But I'm not sure if that was really the day that I met the guy. So, it was the next year. I was talking to Carol Leigh and she introduced me to Gary

Panter, so I was talking out back with Gary. And I had worn this white tuxedo dinner jacket in 83'. It had looked cool, but I didn't realize at the time, I lived in this piece of shit fucking house, that the roof leaked. I had a bunch of these coats in this closet, and it had rained in there. I was in a hurry and threw this shit on, and went to this thing. I didn't realize I had all of these stains on the back of my jacket. So, I'm back here talking to Gary and this guy comes walking up behind me. Robert comes up behind me and says, "Hey pal, did a dog piss on your jacket or what?" I turn around, and it's the first thing, I looked at my jacket, and it looked like somebody pissed all down the back of my jacket.

Killjoy: What do you have coming up besides the show?

Pizz: The solo shows have pretty much taken everything out of me, but this year is going to be a good one. I've got a brand new record that is going to be coming out on Sympathy. It's going to be the first 10" on Sympathy. It's a new Garage Monsters record, and I did the cover artwork on it. Johnny came over here and scoped it out, and he was so impressed by it that we decided that a 7" wasn't going to do it justice, so we made it a 10". It's this really cool jungle stomp number. Then, I just edited my next comic book, so that might be out pretty soon. I plan to have it out by my show. I am doing another set of cards for Ray Zone, and if that isn't done by the next show, Pizz needs models. I need girlmodels. (If you are interested in modeling for Pizz's deck, please send pictures and inquiries in care of Killjoy at Flipside). New York wants to give me a solo show too, so that may happen. Basically, it's just painting; just painting, painting, painting. The comics that I have been doing the last few years, it's just for fans. You don't make any money doing them. The first comic, Amerikan Primitive, had to be G-rated. So, this next one will be cool. It's not G-rated whatsoever. That's about it.

The up-coming show will be held at La Luz de Jesus gallery, located at 7400 Melrose, on June 3rd. Check out the record review section for a review of the new Garage Monsters 10" from Sympathy, on sale in stores now.

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Killjoy goes out of her way to present a rare and exclusive chat with not only a fine artist, but one of punk rocks legendary drummers. Chuck...

Killjoy: How old were you when you joined DOA?
Chuck: Twelve...
Killjoy: How did you meet up with them?
Chuck: They knew Dimwit, my older brother. They were in a band called the Skulls, which was one of the first punk rock bands of Vancouver. They went to Toronto to try to make it, and they ate shit and died. Then they came back to Vancouver and all got drunk. I knew Joe (Shithead) from there. Then, basically, they had broken up and he wanted to form a band and wanted me to drum with them.
Killjoy: How many brothers do you have?
Chuck: I have two older brothers, Dimwit and Bob.
Killjoy: Was Dimwit a major influence for you to go into drumming?
Chuck: Just as far as wanting to drum. Style-wise, not really, because mine and his style is so wildly different. He's real straight-forward rock drumming and I more like break the thing into a million pieces.
Killjoy: What were some of the other bands Dimwit was in?
Chuck: Dimwit's been in DOA, the Pointed Sticks, Subhumans. He played bass for DOA for a while when I was drumming. It was great too. We had Dimwit, Joe, and Dave Gregg and they were all shaved bald. The whole front line was bald and they were trying to get me to shave my head and I was a sixteen-year-old punker going, "No way, I'm not shaving my head. To hell with you." They looked great. It was just like the front line from hell. These big, beefy Canadians with no hair. So, what else has he been in? He's been in, I guess the main thing is the Horseman thing they did recently. He's not in them anymore.
Killjoy: What happened with the Four Horseman?
Chuck: They broke up once when they had the original line-up with Frank Starr, and Frank was such a nightmare they finally disbanded and everybody went their separate ways. Then, they reformed for a while just recently and were in Connecticut doing a recording and apparently Haggis became such a control freak. He actually had sample drumbeats and drumfills for all his songs, just from different records and sort of put this whole jigsaw of drum parts together and gave it to Dimwit. He said, "Learn this, beat for beat, fill for fill. This is what I want, no variation." Dimwit was just like, "I'm not playing all stolen beats, to hell with you." It was like a power struggle and Dimwit lost.
Otis: More like Haggis lost.
Killjoy: In 79', there was the recording of the Triumph of the Ignoroids. Wasn't that performed and taped at a battle of the bands type of function?
Chuck: Yeah, that was. I haven't thought about that in years. Yeah, it was just a battle of the bands they had at a stupid club in Vancouver called the Body Shop. It was basically for some cock rock cover bands, you know. Especially at that time with all ofthe long hair and the spandex.
Killjoy: Just hair bands.
Chuck: Yeah, with the cucumber in the pants type thing. Then, we came out and they were just, "Oh God." And they recorded it, so we decided to put it out.
Killjoy: Did you sing on "Wants Some Bondage" and "Let's Fuck"?
Chuck: No, that was Randy who sang that.
Killjoy: But you wrote them.
Chuck: I wrote "Want Some Bondage". Actually, me and Joe wrote "Let's Fuck", which is actually a take-off of "Let's Dance", which was a cover song by the Ramones.
Otis: It was a 50's song.
Chuck: Well, the Ramones did it from the 50's song and we only knew the Ramones song so we took that.
Killjoy: When you recorded Something Better Change, there was some sort of story that you and Joe had to stay behind to record it and there was an argument about the song "Last Night". What was that all about?
Chuck: Me and Joe did that because we always mixed all that shit. We wrote it all and we mixed it all, and there were plenty of times where the rest of the band had to go somewhere and me and Joe would have to stay behind and do that. It wasn't just that particular song.
Killjoy: I had heard there was an argument on that song and that one was delayed just before going on tour.
Chuck: I don't know. Somebody else asked me that because they are writing a book about DOA in Vancouver and some woman asked me the same question. I don't know where these hell the stories come from. I mean me and Joe were always fucking arguing about that shit constantly. We had two totally different ideas what the band was suppose to be about. Just Joe being 200 pounds more than me and older, and I was just this little kid going, "No, fuck you! We are going to do it this way!" It was kind of stupid. No, it wasn't that particular song; I mean we had fights about every song.
Killjoy: What was the last album you played on and when was it recorded?
Chuck: The last thing they put out that I was on was some weird compilation called War on 45. It was like an English compilation or something like that. I think they have since put out a bunch of CDs of unreleased material and all this shit. Joe just willy-nilly puts out stuff and I have no idea what's going on. I just got a letter from Rhino Records. I guess they are doing a compilation and they are using one of my songs on it. I didn't even know about it. I have no idea what Joe and DOA are doing at this point.
Killjoy: What was the last album you specifically recorded with them?
Chuck: I guess it was Hardcore 81'.
Killjoy: What was the reason for leaving?
Chuck: I had quit DOA so many times when I was in it, but that last time when I finally quit, Black Flag was actually in town playing that night and they heard that I had just quit. Greg Ginn phoned me up, at my job, and said, "Just heard you quit DOA. You want to come to LA?" So, that was what sort of cemented it, because if I had stayed in Vancouver, I'm sure I would have endedup playing with them again. Vancouver is a real small, enclosed scene and you always end up going back.
Killjoy: So you were playing with Black Flag for a while. Did you record anything with

...Then the lights came back on and I apparently was standing at the lip of the stage pissing on the front row. The lights came on, everyone was screaming, and I was just standing there, pissing on everyone, and then I just got back behind the drums and started playing again. And I don't even remember this.

them?

Chuck: Yeah, I recorded a bunch of stuff with them. I don't know if any of it came out . Somebody had told me that it has. but I've never heard it. I had recorded a whole album with them, but it has just recently came out. It was all unreleased material.

Killjoy: Okay, Circle Jerks, how long were you with them?

Chuck: A couple of years.

Killjoy: Did you record anything with them?

Chuck: Yes, same sort of thing with them. I recorded a bunch of songs with them and they ended up re-recording them with their new drummer. I don't know why bands do that to me.

Killjoy: I heard you guys drove off a cliff in Texas.

Chuck: No, WE didn't drive off of anything.

Otis: We got driven.

Chuck: We got driven. We had done a whole tour, it was about three months. Otis was on the tour. He did our merchandising. We would never let Keith, the singer, drive because he is a notoriously bad driver and a drunk. So, we were driving from Houston all the way back to California, and for whatever reason, all the drivers were just dead tired, and everyone just wanted to get there. So, we finally went, "Okay Keith, you can drive. Fine, fuck it, you can drive." He gets in the driver's seat, starts driving, and everything is cool for about fifteen minutes. Everyone is trying to sleep. And you (Otis) woke up at one point.

Otis: I was never really all the way asleep. I just felt the vehicle going the wrong direction.

Chuck: He looked out the window and saw the yellow line going the wrong way. I was sleeping on a bass cab in the back and I heard Keith going, "Holy shit! We're dead meat!" That was all I heard and I guess we went over a raised highway and it went down. We went over that and ended up rolling it six or eight times. And it was funny too, because it would roll once and go BAM, and then you would hear, "Oh shit, fuck", BAM, "Oh goddamn, were going to die", BAM.

Otis: I yelled for my mom I think at one point.

Chuck: I was just pretty much asleep and I just woke with this big cymbal case coming at me. Then, all of a sudden, I had this bass cab hitting my back.

Otis: That was the most painful experience of my life.

Chuck: Yeah, because his foot was the size of a football.

Otis: It went out the window.

Chuck: The whole van was crushed down. The windows were right down to the seats. The whole thing was gone. It was amazing. Then, it was smoking and we all thought it was going to blow up, so me and him get out and he was in his underwear. We go out yelling, "It's going to blow! It's going to blow!" We run up the side of the highway and we were freezing our asses off. And remember Earl came out looking all perfect?

Otis: Earl got out of the van and he's got his hat straight and had his suitcase. Then, there was the ambulance. Tell her about the ambulance.

Chuck: Oh man, we had this crazy ambulance driver. He was just nuts. There was all these accidents going on and he was just driving like a maniac. I was in the front and Earl was in the back with some guy with this chest wide open and blood spurting everywhere. Earl was just all perfect and he starts freaking out about his neck because its got a twitch in it. The driver turned around and told him to shut the fuck up.

Otis: That was where Earl saw God.

Chuck: Yeah, right after that, Earl became religious.

Killjoy: Was that when he took off and you never saw him again?

Otis: Yeah, right after we got back, there was a gig at the Stardust, and he saw that guy on the highway with the crucifix and yelled, "Brother!" And he took off.

Chuck: That was another guy who fucking lost it. He went from being this big, tall human monster who had "FUCK THE WORLD" tattooed on him. He was dropping acid and ready to kill anyone, and then he became this born-again Christian. He couldn't just talk, and started bring Bibles on the road, and reading from it. Even getting into a discussion with him, let alone an argument, he had the typical rhetoric for that. And your saying,"Earl, you've got FUCK THE WORLD tattooed on you." That was probably the craziest tour that I had ever been on, that one with the wreck. It was great. I couldn't do it now. You've got to be young to survive that, but it was total insanity from start to finish.

Killjoy: What kind of injuries did you sustain from the wreck?

Bad Otis Link and Chuck
photos by Killjoy

Chuck: I had nothing. I was fine, but Otis broke a collarbone and his feet were all screwed up, and all kinds of shit. It was great too, because when we finally got to the airport, we had the attendant ask, "Does anyone need assistance in getting on to the plane?" We were all saying, "Yeah, he does. Look." We got on the plane first. That whole tour was just fucking nuts. So much stuff happened on that. It's been more than any of the other tours I have been on, even the old DOA tours.

Killjoy: You also played with Fear?

Chuck: Yeah, for a while there, it was like I was a football player and everyone was just buying out my contract. I had played with the Chili Peppers for a while. I played with Fear, and the Weirdos. The Weirdos had me for one show. We practiced, went up to San Francisco, and during the course of the show I got so fucking drunk. I played fine apparently, but by the end of the show I was in front of 3000 people, tearing off my clothes and throwing shit into the audience, and just running around, calling Rat Scabies a fag. I was doing all this shit and the guys in the Weirdos are real low-key and they were shocked. They just literally drove off without me and left me in San Francisco. I had to get my parents to send me money to get me home. They were very unhappy about that.

Killjoy: How long were you with Fear?

Chuck: Real short. I was with Fear actually when Flea was playing bass with them. It was right in the height of Lee Ving getting his acting jobs, so he was more into that. I don't think we played any gigs though.

Killjoy: Then, you were in the Floor Lords?

Chuck: Oh God. Yeah, yeah, I was in the Floor Lords.

Killjoy: Wasn't there a single released by Bix, from Squirt Down?

Chuck: Yeah, he was a friend of Shawn's, the singer. It was some weird band. I had put it together and it became such the other side of what I wanted it to be. It started good, because I was writing most of the songs; and then I got this guy named Eso to play bass, and he turned out to be the most horrible, controlling, stupid, uncreative, bastard-cunt-dickboy-fuckhead.

Otis: Not to mention, he's getting some slugs next time we see him.

Chuck: And you can print that. Whenever you see him, he's going to have some welts on his neck. Shawn was a great singer and Joe was a great guitar player. It was just one of those things you start and then it turns into a cluster fuck by the end of it. There were a couple of the guys in the band that got into heroin and I was in a pretty intense drinking phase at that point.

Otis: So came the name the Floor Lords.

Chuck: Yeah, the lords of the floor. Yeah, we go to practice and end up drinking and shit.

Killjoy: And then you were both in a band at one point.

Chuck: Yeah, Brown Sound, but that was before the Floor Lords. I was playing bass. And it was actually really funny because in Flipside, I got voted best drummer and had me listed in Brown Sound, and I was the bass player. That was just a stupid funk band. We were just screwing around and having fun, because we had the T-shirt business going. We knew Jeff Newlin, this drummer guy who had this space in the same industrial complex and he played drums, and Nick from the Pantyshields was playing guitar. And Jeff was in the Pantyshields. It was just something that we would get together and Jeff had this little two-

track reel-to-reel tape recorder. We made a movie. It was the most fun I had in a band because nobody really gave a shit. Bands now, everyone is worried about this or that. Whatever idea we had, it fit. We actually backed up the Chili Peppers once. They had to con me into doing it, because I didn't want to. Otis and Jeff came back to the house in Long Beach with a case of beer and said, "Hey Chuck, drink this." I said, "Okay, what's up?" "Well, we're playing with the Chili Peppers." "No, we're not." Drank some more. "Okay, maybe." Drank some more. "Sure, what the hell?"

Otis: Then, on stage, he would yell in between each song, "We suck! Fuck you! We suck!"

Chuck: Well, we did. But it was great. We had some great video from back then. There's this one embarrassing shot of me pulling my pants down.

Killjoy: Tell me about the Anger Dump project.

Chuck: Okay, it's something that me and him started doing. Otis and I have been in businesses for God knows how long, the silkscreen business and different art shows, and ..

Killjoy: Granite Hog.

Chuck: Granite Hog, all that stuff. We basically decided that we wanted to put out a couple ideas we had for records which is sort like the spoken word stuff, but with our idea of music behind it. A lot of that stuff is pretty derivative I find, it's always the same. We sort of want a vehicle where we can just put out whatever we want. So, the name of the company is going to be Acme BombFactory, and it's going to put out whatever comes to our heads. We want to put out a set of cards, a comic book, whatever.

Killjoy: When exactly did you and Otis meet?

Chuck: It was on that Circle Jerks tour. Actually, he knew me when I was in DOA, but back then I was just such a little pecker. When I was between fifteen and nineteen, I was like this little, cute punker kid and I knew it all.

Otis: He was a royal cock.

Chuck: I look back on it now, and I am just amazed that I didn't get the shit kicked out of me more often because I would just be sitting there and telling everyone to fuck off. I'm surprised no one really just came up to me and bashed me upside the head. We met and he hated me at that point. At that point, I was just a cock to everybody.

Otis: I didn't like him, but I admired his drumming.

Chuck: Yeah, well that was what always got me by. There would be all these people who would go, "He's a good drummer. I should still hit him, but oh well." Somebody told me about this Circle Jerks show and their only memory was of me. Jessie was telling me about it. We were playing and all the power went out and it was totally black. Everybody was just standing there and then you heard the front row screaming in terror. Then the lights came back on and I apparently was standing at the lip of the stage pissing on the front row. The lights came on, everyone was screaming, and I was just standing there, pissing on everyone, and then I just got back behind the drums and started playing again. And I don't even remember this. That was the great thing about it. I know it's true, because a few people have corroborated on the story.

Killjoy: When did you first start drawing?

Chuck: I use to draw all the time as a kid, and then I stopped about when I was 13 or 14. I didn't actually start drawing again until me and Otis started the silkscreening business. When I was seeing him draw, and he had all of this drawing stuff around, I started drawing again.

Killjoy: About what time did you start the silkscreening business?

Chuck: It was after that Circle Jerks tour, after I quit. Probably about 83', or something.

Killjoy: What was the first piece that you did that was utilized?

Chuck: I did some drawings for DOA on the World War III EP, I did a bunch of drawings on the back, which were fucking horrible. The first real thing that got used? It would probably be the art shows that we did. The stuff that we were doing for the silkscreen business and shit like that. I'm not real big on doing artwork and then selling it.

Killjoy: So, you never had any schooling.

Chuck: Nah, I doubt any really good artist has. I went to one Long Beach city college. I went for one semester of art school, and it was the most disgusting, degrading thing I ever went to. The teacher just sucked. He wanted you to do it this way and its just, "Well, I see it this way"; and he said, "Well, that's not right." Right? What the hell are you talking about?

Killjoy: What are your favorite mediums?

Chuck: It depends. Like right now, I'm into sculpting. I like to collect junk I see in the street and put it together in sculptures. I just like fucking around with anything. I've gone from doing oils to acrylics to pencils. When I had a bunch of money, I actually bought a graphics computer just because it looks like fun. I don't really have a favorite medium. That's part of my problem. I'll just get into a medium, fuck with it, and do shit and figure it out, and then say, "Okay, fucking give me something else." Now, I'm getting into sculpting because this guy who did the special effects work on "How the Gods Kill" video, he sculpts and makes special effects in movies. I went . to his house and he showed me all this stuff.

Killjoy: Are there any special subjects or interests you like to incorporate into you artwork?

Chuck: No, it's all just interpretation of what I see around me. I just take situations and twist them up. One thing I really like doing, that I've been doing a lot of lately, is taking really cool quotes that I'll read from writers of something, and taking their quotes and totally misinterpretating them and fucking them all up. They obviously mean one thing and I'll just take it and it says another thing to me, so that's what I'll paint. It flips people out because they'll read the quote and it's something they'll recognize and then they look at the picture and say, " I never thought of it that way." Lately, that's all my artwork is, always incorporated in the painting is quotes of something. Just because I think the image of words and pictures work really well together. I don't think a lot of artists use enough. Words and quotes are a lot more powerful that way. It's a way to make people look at something a different way. It gets the brain firing off. So many people just look at something and that's it.

Killjoy: Are there any artists that influence you?

Chuck: Vaughn Bode, really heavily. I've got a lot of Vaughn Bode drawings and paintings and stuff. Link, Basil Wolverton, I don't know. I would say Vaughn Bode is the biggest influence that I have. He is the only artist that I'll collect stuff on. I don't even know why I do that. Just because I had a chance to buy a whole bunch of his stuff and it's kind of cool having stuff he drew because he's dead now. Aside from that, I'm influenced by everything I see.

Killjoy: As for Danzig, how did you end up getting in contact with them?

Chuck: I was actually in Long Beach. The Floor Lords had just blew apart and it was 4 or 5 months after that. I was just destitute, living with my parents, and that was why I was going to Long Beach city college. I took the art course. I was also taking courses on being an electrical engineer. That was really well. I was totally resigned to going to save up some money back to Vancouver and fall in nothing to do with totally disgusted with the whole got a call from Rick Rubin out had no idea who he was. Basically what Glenn was doing, and I knew Glenn from a little bit, and he basically told me the situation that they were on Def Jam and all this other shit. He asked, "Well, what would it take to get you to come out to New York and drum for the band?" And I just said, " An airline ticket, I guess." Which was really dumb on my part, Ishould have cut a better deal. "Well, I'll take this much a week, and I want your condo." But that was just basically what it was. He just phoned up and I talked to him for maybe an hour and he said, "Fine, I'll get you a ticket." Then I left the next day. It's like how I always fall into bands. Hey, you want to do this? Okay. I just fall right into it. It was like Black Flag, when they asked me to join after I left DOA. I just got into a van the next day and drove to LA with them. I knew none of them. I didn't know what the hell was going.

Killjoy: There was a delay with the most recent Danzig album and I noticed a change on the label to Warner. What happened?

Chuck: Def American had a deal with Geffen on the first couple of albums and then Rick had a big argument with them about the Ghetto Boys. I think Geffen refused to release the Ghetto Boys and that gave Rick the option to leave Geffen and take Def American to another label, which is what he did. With Geffen, I guess he had not as good a deal as what Warner gave him. I think Rick was just waiting for an excuse to get off Geffen because Geffen was a really bad company. Geffen is one of those companies that will just wait for the next big thing and then everybody in the company will jump on it. They won't push, they won't work for anything.

Killjoy: What projects are coming up with Danzig?

Chuck: We have a new EP coming out. It has 3 studio songs and 3 or 4 live songs, and that will be coming out real soon. We'll be touring America, starting April 20th.

Killjoy: What other projects are you working on?

Chuck: I've got a solo record coming out. I'm not sure when it will be out, but I'm doing a solo record, that I'm playing pretty much everything on. That will come out under the Acme Bomb Factory label, and there's a couple other things we are going to be doing, like a comic book. So, we've got the comic book, my solo record, the spoken word thing we're doing. The whole point behind this whole venture is to get it where we can have a good catalog that is financially stable. Once that happens, we'll just bring in somebody to deal with the figures, somebody we don't know, and they can deal with running everything. We'll just make the stuff. Just to be able to get an idea and put it out and have the means to put it out. That's it.

Killjoy: Any closing remarks for your many adoring fans out there?

Chuck: A big, wet raspberry. Leave me alone and stop writing me at the fan club.

Hello! Glad you could make it. Pull up a chair, sit down, relax, and read on...

Last issue, of course, was the AIDS article. I am considering doing a part two-- maybe next issue, maybe a few issues hence, maybe never. Write me c/o Flipside with feedback, okay? Remember, though, don't BITCH about the article without enclosing at least two photocopies out of the bibliography! I won't even read your letter-- I'll roll something to smoke with it instead.

This issue's column is a bit on the lighter side. I hope you enjoy it. But first, a little *disclaimer: I, the Jolly Roger, nor Flipside fanzine, nor any other party that is in any way connected or involved either directly or indirectly with the zine, zine staff, their friends, the people they sleep with (both friends and staff--even though everybody knows that staff members of FS never get laid--myself excluded, of course), their pets, other pets in the neighborhood that those pets have, perhaps, "sown oats" with, or anyone connected in any way, shape or form with the production of the pet food given to those pets are responsible for your use or mis-use of this information. This is for informational and entertainment purposes only, and my only promise is to do my best to inform and entertain you. I do not promise to keep you out of jail if you do something stupid, okay?*

With that out of the way, let's get on with it...

GETTING INTO CLUBS FOR FREE

Ahhh... there's nothing like being able to get into a club for free, especially if it's an exclusive club, and ESPECIALLY if you are under age. Clubs are very easy to get into for free. So easy, in fact, that my friends and I would often visit 4 or 5 of them on a single Friday night without ever paying for anything but gas.

Note: before I continue... some of the methods that I am about to discuss may seem a bit overboard for normal, average people. Alcoholics, however, should find this information quite useful.

One of the easiest methods of club scamming is the "tag" method. This is a way of getting in by using a "tag" given to people when they leave the club so that they can get back in, bypassing any long lines. When you arrive at a club, wait until you see people leaving the establishment, then observe what kind of tag they were given. It could be anything from a simple hand stamp, to a wrist band, to an elaborate ID card. Make sure you get all the details. If the tag is a hand stamp, you are lucky. Hand stamps are very easy to forge. Most are single color, black, blue, or red. Maybe green or an off color, but nothing really unusual. Take note of the leaving person's stamp. Notice the size and placement. Be sure you know which hand is stamped. Most clubs will only stamp a particular hand, so be careful you know which it is. Take note of the "smearage" factor of the stamp. If the stamp on the person's hand is smudged a lot, that is good. If it is well defined, that means that the ink they are using dries and stays fast well. In this case a ball point pen is needed. You should be carrying a set of colored pens in the car, ball point and felt tip. After you got a good look at the person's stamp, try to re-create the stamp on your hand the best you can. If it is a box shape, try to make it the closest to the original size that you can. If the stamp on the person was smeared a lot, then use a felt tip pen. After you and your friends have drawn the stamps on yourselves, rub them lightly on a piece of cloth, so that they blur. No stamp given by a club is perfect, and if they expect it to stay perfect while you are bumping up against people in the club, they are crazy. If you think your stamps look good, then you are ready to enter the club. When the bouncer checks for stamps, the light isn't usually good. They also usually have a different bouncer checking stamps than ID's, so then this bouncer might be more inside the club where there isn't as much light. Also, the fact that there is usually a line of people getting back in with stamps means that the bouncer will just glance at your hand, not really soaking up the details in the stamp. Most of the time that I have tried this, I have simply walked past the bouncer, and flagged the back of my hand with a "I gotta stamp...", and am returned with a grunt and a nod. Only once have I been turned down with this method, and that's because we were all laughing at the bouncer. (It was a gay bar with gay employees.) Once you are inside, you are home free. If you want to leave, make sure that you rub off the false stamp and get a real stamp as you leave, so you will be able to get back in for sure. Also, something good to do if you are at the club very late, or if there just aren't too many people in the club, and that is to try to steal the stamp. Most clubs carry several of the same stamps, and the only difference between nights is that they change the color of the ink. My friends and I have a collection of 7 stamps from area clubs, all which work 100 percent. All we have to do is find out what color the ink is for that night and we are in. Ok, enough with the stamps... what if the tag is wristbands. Well, that's simple. If you see someone leaving, ask for theirs. If they aren't planning on coming back that night, they will gladly give it to you. Keep a safety pin with you, because the bands usually tear when taken off. When you get a band, keep it. You can use it some other time. The bars and clubs do rotate bands, so after a while you will have several different colors. Many clubs use these bands so they can be used in several different places. If there is a club logo on the stamp, just make sure that if you use it in a different club that you turn the band around so that the bouncer won't see the logo. Make sure you save these wristbands because they aren't only used by clubs, but many other things, which I will talk about later.

Some exclusive clubs have ID cards, which are hard to duplicate. The best way to get one, is to steal one from someone leaving the club. Simple as that. Can you handle it? There are very few clubs that use this method, so I don't think I need to get into detail. Just use your head.

ONCE IN THE CLUB...

When you get in, you probably want to drink, and who the hell wants to pay for drinks? A very simple thing to do is find a long stretch of bar table, in a dark section of the bar, and sit down, squeeze in, what ever you have to do. Try to position yourself next to someone who is really drunk. It is also good if people are facing away from the bar towards the dance floor, or live band, whatever is going on at that particular club.

Now, keep your eye on the bar. Watch for when someone sitting down orders a drink. It helps if the club is really busy, because the bartenders will be running around like mad dogs with their dicks cut off. Most drunk people are so worried about drinking they order then slap their money down, then forget about the drink. If you have a chance, try to swipe the bill they lay on the table, or if it is more than one bill, take just half. Then when the bartender comes with the drinks they will ask the patron for the money. They should be drunk enough to think that they actually didn't put any money down, or didn't get enough money out of their pocket. Ok, besides money to buy drinks, why not just take drinks? If the guy (or girl) you are seated next to is REALLY wasted, just slide their drink away from them when they first order it. Replace a rum and coke with just a coke, they shouldn't be able to tell the difference. If they order multiple drinks for friends and such, then take one. If you aren't scared of germs, take their drink after they've taken a sip. A lot of drunk people will drink a little bit of their drink then set it down and forget about it. If it is hard liquor you shouldn't be worried about germs, the alcohol should kill them. Beer, I am not too sure of, it doesn't contain too much alcohol as opposed to a vodka martini. It should be safe though, especially if they only took a sip from it. If you have a glass that you know is clean, reach over and dump half of their drink into your glass. Then they will feel proud that they could drink so fast, and order another drink. The drunker that people get, the more the drinks will flow into one another, and soon they won't be sure of exactly what they ordered, and won't notice a missing cocktail here and there.

IT SOUNDS EASY...

...and it is easy. One important note: don't try this in a biker bar or one that you could easily get into a brawl in. A drink isn't worth your life. Another good way of getting free drinks works well in gay bars. You may not like the idea of going into a gay bar, but in my experience I haven't had a bad time in one. The gay people can tell if you are not gay, and leave you alone. Never have I been picked up on in a gay bar, and have even met a few girls in them (yes REAL girls, not prefab girls). The reason why these bars are good targets for free drinks is the fact that most of the gay people are in a good mood there, they are with people that they can get along with, and they don't like to cause, or be a part of any trouble. You can easily use this to your advantage. Order, steal, or somehow get your hands on a pitcher of beer, full, half full, or almost empty. Walk around with this pitcher. When you see a good target with his (her??) back to you, turn your back and bump into them, spilling anything that you had in the pitcher. If it wasn't much beer, act like it was full. Don't get mad or aggressive, just get sorrowful. Make them feel bad that they knocked the beer out of your hands. They should offer to buy you another, if not suggest to them that they should. Don't be too forceful, they will catch on if you are a dick to them. I have never encountered a homosexual that would not buy another pitcher of beer for me and my friends when this is used. When they do get you one, offer them a glass,

be nice to them, they may buy you another. One important note, when in a gay bar, and a gay person seems to be making any kind of advance towards you or seems overly kind, just tell them that you aren't gay. They won't be offended, and they may even buy you a drink (our goal). They like to be treated like normal people, so if you are friendly to ones that kick your pitcher, they may be buying you pitchers all night long, as long as you are nice to them, and remember, all you have to do is tell them that you aren't gay. Well enough with the alternative lifestyles class... let's now discuss something else that's fun to do in clubs.

BOOTLEGGING - A PRIMER

Okay, here are some methods of taping and bootlegging of shows. If you have ever tried this, you know that it can be difficult. The outcome can be very profitable, though, if you get a good tape containing music "desirable" to bootleg collectors.

Your favorite band is coming to town and you've got great tickets. You haven't seen them in years, and it's probably the last time they will tour. You manage to sneak your walkman recorder into the show hoping to preserve these moments in history. When it's all over you can't wait to hear how it all came out. You run to the parking lot and pop the tape in your car deck. You rewind it with fury; you can't fucking wait! You stop it in the middle to see how it sounds. Hmmm..this can't be right, it's like listening to bugs in a tin can! Somehow the whole thing got fucked up. It must be the deck, you think to yourself. Well, it's too late now to do anything about it, you made a two hour recording of large reverberations and crowd noise.

So, what can you do to get a good tape out of a show? The concepts are fairly simple. It all depends on several things, though, but once you are familiar with them you can achieve high-fidelity recordings even if the hall is an echo pit.

Okay. First thing that you need is a GOOD deck. Not something you bought at a flea market that has a little slit in it labeled "MIC". You need something that AT LEAST records in stereo. You can pay anywhere from $50.00 to $500.00 for one of these. The price usually depends on the brand name and the size of the deck. And it depends on the features. If you have the money to get a nice one (or some other method of getting one), get it. It will do much better in the long run. When looking for a deck you will want to look for these things:

— 2 Microphone Jacks, labeled L and R, or a jack that has a stereo adapter to be used with L and R microphones.

— Dolby of some sort. I like to use Dolby C. Dolby B is good also, but any will help.

— Variable level controls. This is so you can adjust the input levels. Decks with automatic levels record all one volume, and then when the sound drops out, the levels rise, also you get a drop out when a loud sound is made, knocking the levels down until they can raise back up to a desired level. Since there is a delay in the automatic adjustment, you really want to avoid this feature—especially for punk rock which contains many stops and starts.

— Speed control. This is good for tuning the tape, or changing speeds. Also, you can maybe get a better frequency response if you run the tape at the fastest speed, but then you have to use the same deck to make copies of the tape.

— A radio on the deck. This is because if you get stopped with it at the door and they ask what it is just say "a radio" and tune it in. I have told them that a couple times when caught, and they say "I guess radios are allowed, just not tape decks". (Most of them are dumb asses) This works good with the very small tape decks.

Alright, if you get a deck with these things you should be set. The levels aren't that important, only if you are striving for a really good tape to maybe commercialize. You do have to remember that some places confiscate decks if they catch you sneaking one in, so be ready to lose it. If you can't afford a real expensive one, a cheaper one will do until you get used to sneaking them into shows.

Microphones. You gotta get some good ones, not little tape recorder ones that you get with those voice recorders, but ones made for music recording. I have used some Radio Shack mic's, the ones that look like magic markers, only longer. They are very thin. They require one AA or AAA battery each, and have a long cord. You need to get two of them, to use the stereo sound option. If you have a deck with just one plug, you need to make an adapter that will let you plug the two mic's in and get stereo sound. This isn't hard to do, you can even buy a cable for it from Radio Shack for about $5. Oh, the mic's are about $19.95 each. What is good about these microphones is that they are small and can be fit into your shoes upon entering a show. I have also used the "2 headed" stereo microphone from Radio Shack. It works okay, but is kind of awkward to sneak in. When you have the deck and the mic's, you are set, all you need to do is get the supplies, tapes and batteries.

Tapes make a big difference in the sound quality of the recording. Don't use a cheap tape. A good tape can make you some bucks, so don't get something that won't sound good. I always use Denon metal tapes, 60 minutes. Longer tapes can get eaten easily in a walkman type deck, and since most people at a show will be moving around a bit, you will be most likely shaking the deck a little. This improves the chances of getting the tape sucked up. Batteries are easy to get too. I'm sure you know which are good, get some good alkaline ones, and make sure that you are carrying a couple sets. It's not a waste to have too many batteries, you can always use them next time.

Okay, it's the day of the show and you need to plan your entrance. If you live up north, chances are that it will be cold. Then you can wear a heavy jacket. This is where a small deck will be good. I have used heavy jackets to put the deck in the lining in the back of it, with padding all around the deck, so when they pat you down they won't feel it. I don't think I have ever been caught doing it that way. If you don't have a jacket like that, or it's too hot, like it always is here in Florida, you gotta find another place for the deck. Something you can do is go to the show and watch people going in before you decide where to put the deck. Check out the security and watch where they are patting the people down, then put the deck where they aren't feeling. Sometimes they avoid the lower leg, then you can put it in your sock, or maybe they don't reach the back of you, so you can tuck it in your pants in back of you. If you are a large person you have lots of hiding places. I am quite thin, so I have a hard time getting a deck in. If you are caught with it, don't let them have it! If they find it, act cool about it. Try telling them it's just a radio. They might buy it. If they say "let me see it" then show it to them, but don't let them handle it. Once they grab it, they won't give it back. So don't let them touch it, if they have a problem with it tell them you are taking it back to your car, then wait a while and try to go into a different entrance. If you make sure to watch the guards before you enter the arena, then you should be able to get it in with no problem.

If you are at a show where they are using metal detectors, or wands, you are fucked. You will have to be more drastic. I have heard of people using wheelchairs to get stuff in. The security never would think of searching a wheelchair real good, especially if you make yourself up to look like you are in really bad shape! I used this method once, and it was to get a camcorder into a show. I put it in the bottom case in a wheelchair that looked like it was electric, but it was gutted out so that there would be room. I was all wrapped up in blankets and made up with T-Shirts to match the band, buttons and banners, and drool. I was NOT making fun of handicapped people, I am not like that, but I was only using this method to get my camera in. It worked, too.

Now you should be inside. The hard part is over, well at least most of the hard stuff is. Now you have to locate yourself to get a good tape. A lot of people make the simple mistake of not being in the right place to get a good recording. Simply enough, the closer to the amps the better. This is good because it reduces crowd noise. If you can adjust your deck, make sure you adjust the levels during the opening act. Never let the meters red line or you will get distortion. If you can, get a pair of the really small earphones, the ones that look like earplugs with wires. Then you can "practice" taping by taping the opening band in different places in the auditorium. Then before the main band comes on, review the tape and find out which placement has the best sound. It is important when making a good tape, to try to get as much stereo separation as possible. Often bands will pipe their instruments into the P.A. in stereo, so it is good to pick this up. When making the practice tape, talk into the mic so that you will know where you were. You only have to record in each spot for about 30 seconds. When you have found a good spot, then get ready for the main band!

Alright, one thing that is important about recording is microphone placement. Before you even go to the show you should know where and how you will place your microphones. If you have the two skinny ones I mentioned above, then you can do many things with them. A really good, and simple, place for them to go would be a hat. You just stick them in your hat poking out forwards, and you've got them lined up just where you are looking. The drawbacks to this are if you turn your head around then the sound will "sway" a little. Also, if you are short, you will hear the person behind you yelling at the top of their lungs. This isn't too good. But, if you are tall, or can stand on top of a chair the whole show, then cool. Another good place for mics is a banner. This is something that you have to plan ahead to do. All you gotta do is make up a banner with the band's logo on it, like you see people waving around, and put it on some sort of pole. Ok, the banner will

be strung across a T at the top of the pole. Then, you have to wire in the microphones at either end of the T. This will result in great stereo, and barely any individual crowd noise. The crowd noise will sound like it should, far away, and only between songs. This method is one of the best for making a really good tape. Just be sure that if you try it that you find a place where when you put the banner up there aren't people behind you yelling for you to move it so they can see. So be sure to make it tall enough. I'll leave some creativity to you.

You should be able to find out how you like to hold the mics. There are many variations. If you are with a friend, then you can maybe hold one mic each in hats. This works good if you are standing together. You can get good stereo effect if you stand as far apart as the cords will let you.

Now, when you are making the tape, you should be timing from the point when you started it. Be sure that when it is near 30 minutes that you flip the tape very fast. Don't wait for the tape to end, then you will lost valuable time. The reason for this is because the leader tape is usually five seconds, and it takes about two or three seconds to flip the tape. Taking into account the leader tape on each side, you lose about 13 seconds if you wait till the end at least. So, before it gets to the leader, flip the tape. Then you lose maybe only four seconds maximum. You can also tell how close it is by looking at the spools and seeing how much tape is left on the small spool. If it is almost nothing, then flip it. Of course, you should try to do this between songs, so that nothing gets cut off like back in the 8-track days. Oh, and when you need to switch to another tape, get it out and be ready to pop it in so the transfer takes only a couple of seconds. Have the new tape forwarded past the leader so that you don't lose more time. As soon as you swap tapes, take the one that is full of the recordings, and pop out the tabs so that you don't erase it later. It's easy to pop in the already used tape when flipping them like this. So take the precaution and pop out the tabs.

By now you should have a pretty good recording of the show, depending on all the things I mentioned above. Congratulate yourself on a job well done.

So, now that you *have* a really good tape, what the hell do you do with it? Well, the first thing you should do is make a copy for yourself to listen to. Don't use the originals to play all the time, especially if you are going to be listening to them in a car. When you make copies, make them on a good deck, or if you used fast speed on your recorder, then you have to use the recorder to make the copies. All this is common sense, so you should be able to make good copies.

Before you go and make copies for all your friends, make sure that there isn't any commercial value to this tape. If you know you can get some money for it, then only give a copy to friends that you can trust, because you don't want them to make the money themselves. It can sometimes be good to sell them at a record store on consignment. There are lots of record stores around that sell bootlegs. They are often ones that will say "collectors" or "used" records. Talk to them about the tape that you have. They will probably want to hear it. Make sure, though, that you trust them. You don't want them to buy one tape then turn around and make multiple copies for themselves to sell.

When you do something like sell a tape at a store, you will need to package it. Often, bootleg tapes are generic looking, with photo copied wrappers. If you make a nice looking package, then you can get more money for it. Also, it's a good idea to make the tape "limited", like only print up 100 or 200, etc. Or if you are going to making a lot, then make the first 100 "special." Make the wrapper a different color, or number them or something. Things like this are looked for by collectors. The only problem with tapes though is that they aren't too desirable by serious collectors unless they have a really good sound quality or are something unique. Say, for instance, that, oh.. Blue Oyster Cult is playing a show and you go to tape it, and some nut jumps on stage and sets the singer's hair on fire, and as a result they play a 2 hour version of "Godzilla", then having this on tape will be VERY collectable. It is a bit extreme, but you can see what I mean. Also, it's good when the band mentions where they are at. Now something like that is cool because people in the area who saw the show would be interested in that tape because they were there and shit.

When you make the wrapper, you can use a copy machine if you don't care about color. It's good to make something that makes fun of the band. People who collect things of just a single band like to find unusual packaging. Find a picture of the band and mix it in with something that doesn't quite fit, like paste them into a picture with a bunch of naked gals. This is really cool if the band in question is an all-girl band, or even a riot grrrl band. The more creative, the better.

Ok, that's tapes, what about albums? If you want to spend the money, you can have the tape pressed into vinyl. This can cost anywhere from a few hundred to a few thousand bucks. Most independent record factories will press an album without question. If they do have a problem, then make sure that you don't get the jacket printed there. Get them printed at a printer that you can trust. Bootlegs are very widespread now, and it can be quite easy to find a manufacturer that will press your tape into a record.

Records are most sought after by collectors. If you make a really good tape into some well made albums, then you can make some good cash. The same things that make tapes more desirable make records even more so desirable. Collectors love something "special", like limited edition fold out picture sleeves (expensive to make, but you can sell them for about $20-40.00 each). Also, colored vinyl is a good thing to do. Some of my favorite bootleg albums are on colored vinyl. I have a few that only the first 10-100 printed were on colored, the rest were on regular black. This is also a good idea to do if you want to make a really first quality bootleg.

Other things, when printing up the labels or sleeves: Don't put your name one them! It's hard not to do, because you'd like to have your name known, but don't do it! Also, make sure you list all the songs on the outside of the album, so that when someone finds one, they will be more apt to purchase it because it has the songs they want. Make lots of liner notes about the show, and how the band was. It's really good if you have pics from the same show too.

SOUNDBOARD RECORDING

Well, I have covered just about everything... but.. soundboard tapes. A soundboard tape is a tape that you record off of the soundboard! Simple, eh? These tapes are of the best quality of the band, but they lack crowd noise unless you also use a "live" mic. You can make arrangements to have someone out in the crowd recording the crowd, which you can later sync to the soundboard tape on a 4-track. If you can get the sound man to record a tape for you, cool, get it. Soundboard recordings are much more rare than regular ones, so it's a good idea to try to get one.

When you go to a show, try to locate the sound guy. If you want, you can offer him money to record the show, or sometimes they will ask for drugs, etc. Sometimes, though, they will do it for free! I don't know if it's because they get pissed off at the bands, or don't care or what, but when it happens, it's good!

A lot of soundboards have a built in deck. If they got one of those just tell the guy you'd like to record with it, or else bring cables that you know will work in a board. This can be good, but if he records in the board, it may be an unusual tape speed, then you will have to locate someone with an appropriate deck later on. If you have the chance to get a board tape, get it, worry about computability later. If by good luck you can use the built in deck, that means that you can use your own deck to record the regular way, then you have two good, and different, tapes of the show!

When you listen to a soundboard tape, it's kind of boring. That's because there's no crowd noise, and no overdubs. It's a raw tape of exactly what is being pumped through the monitors. So, you can hear every little thing the band does, from missing a note to talking to each other between songs. Some people have taken a soundboard tape, and a microphone tape and mixed them into one, so that you get soundboard quality with just a little bit of crowd noise to fill it out just right. This is what a lot of bands do themselves when they make a live album. They record through the board, then add in cheering between the songs, and sometimes boost it during the songs. The only difference is that the bands will most likely put tons of overdubs and echo effects over the live stuff to make them sound better. That's why a good board tape is the ultimate!

"WHAT ABOUT COMPACT DISKS?"

What about them? Of course, they are the ultimate format for bootlegging, but let's get real for a moment-- if you are the type who can afford to put out a CD bootleg, then you obviously have enough money to buy your way around just about every "hassle" discussed above. You don't need my help, and I would be wasting space that I would rather give to those that do.

VIDEO TAPING

What if you want to video tape? Well, it's harder, mainly because you can't slide a camcorder into your drawers, (at least not yet). So, you have to use other methods. One I mentioned before, a wheelchair. I think this is the best method, although you may think of something better or equal. If you are going to video, be sure that you have all the little lights taped off on the camera, they can be

spotted easily by security. It's not like having a little deck that you can keep down, you will be holding the camera up to head level.

One thing I tried before was simple and effective if you're in a big venue. I put a wig on the camera, and went out into the field where the crowd was packed in tight. The camera looked like just another head from a distance, and since the security people don't like to get into the crowds, I was safe as can be. The only thing wrong with this was since there was a packed crowd around me, I was bumped a lot, which you don't want on video. You need to find a place that you can remain fairly still.

If you are doing video, make sure that you audio also. As long as you are sneaking in a big camera it won't be anything harder to get in your audio deck. So then afterwards if you have a stereo VCR, you can mix the sound in for top-quality audio! A video tape with stereo sound of a big band will get you anywhere from $50.00 to $300.00 a pop!

FLIP THEM BURGERS, HUP, HUP, HUP!

Boy, aren't you hungry after reading this column so far? But I bet that you don't have a bit of money on you. Sucks, doesn't it? Well, you don't have to go hungry! All you need is a car and a little bit of guts. This method of getting food for free is good when you are wanting food right then... you can't wait till you have money, etc., you have to eat NOW!

First, get in your car. You don't have one? Get a friend to drive, it doesn't matter, just make sure the driver is cool, because the driver usually has to do the work. Then, go to your nearest drive-thru fast food place, and enter the lane to get food. Now, I know you don't have money, but not to worry. Pull up to the ordering sign and wait.

"Can I take your order?" Blasts out of the speaker.

"Uh, hello, I was here about a half an hour ago and picked up food, and you forgot my -(fill in with what you want)-."

"Do you have a receipt?"

"It's in the bag."

If they continue to hassle you for a receipt, get angry. Tell them that this happens to you every fucking time you go there, and you are sick of it. You had to drive all the way back to get the missing whatever and you aren't going to be satisfied unless you get what you want. They should now give you the food that they supposedly forgot. This works good everywhere, because these shitholes have a policy that says that if someone says that they were shorted, they have to owe up. In short, "the customer is always right," even though you aren't a "real" customer.

When doing this, don't go overboard. Don't say that McArnold's forgot your Big Mac, your large fries, your 32oz Sprite, etc. Narrow it down to one or two items, preferably of the same ilk. Like go to Burger Prince and get the burgers, go across the street to Kansas Fried Chicken to get the drinks, etc., etc.

This always works without a hitch, unless, and this is a big unless, you go to the same place and do it often until they can recognize you. Make a mental note of where you have been and be sure not to do it that often. It's good if you do it once on a Monday, and then the next time on a Friday, because the chances that you get the same stupid dork working the window is slim. Ok, I am sure that if you run into any problems you should be creative enough to work them out. Just remember, their job is to serve you well, even if you are ripping them off (as long as they don't know that you are ripping them off) so don't ever back down once you start talking to them or you will "ruin" that place because they will surely remember you.

WHEN IN THE LAND OF QUICHE, EAT QUICHE...

You're sick to death of fast food and you want something good. Something expensive. But you still have not a cent to piss on. If you are determined enough, you can eat at any restaurant in your particular city, for free.

Requirements: A phone, A nice set of clothes, An adult voice.

These should be easy enough to come by, unless you are a kid, which fortunately enough for me, I'm not. So, round up these things and get ready.

Pick out a nice place to dine at and call them up.

(The following is a transcript from an actual call.)

RING RING RING

"_____ Restaurant, can I help you?"

"May I speak to a manager, please?"

"Yes, who may I say is calling?"

"_____" (Name left out coz I ain't that stupid, in this situation give them your REAL NAME)

"Just a second." Pause

"Hi, this is Rick, how may I help you?"

"Yes, this is _____, I was in your establishment the other night with a business associate of mine, and we went ahead and ordered, and when the food came out it was a bit cold."

"Oooo."

"Well, I understand that this happens every once in a while, it was quite busy that night. So we told the waiter and he took it back into the kitchen. Well, the problem is, when he brought it back, it was even colder than it was when we first got the food."

"That doesn't seem possible!"

"I know, that is what is so odd! I come into your restaurant very often, and this is the first time that this has happened. And to make things worse, the waiter didn't even act like anything was wrong. It was like he was totally indifferent to what was going on."

"What night was this?"

"This was Saturday night." (Use any night as long as it wasn't long ago, if you call Wednesday, tell them you were in on Monday, etc.)

"Well I was working that night, why didn't you ask to speak with a manager?"

"I would have liked to then, but as I said, I was with a business associate of mine, and it was really an embarrassing situation. I didn't want to make things worse by causing a scene. I wasn't even going to call at all but I really feel bad about what happened, I mean I have recommended your establishment to several colleagues of mine, and I can't just write this one off."

"I know how you feel."

"Well, I would just like to know what you could do to make me want to come back to your restaurant, after all, I'd hate to see you lose a reputable customer."

"Oh, I don't want to lose a reputable customer! Tell you what, how would you like to come in sometime this weekend?"

"Well, I am free on Friday night." (Or any night that you deem necessary.)

"Ok. Come in Friday night with your associate, and ask for Rick. I'll make sure that your meal is perfect, and I'll pick up the tab."

"Rick, that would be great! I really appreciate this."

"Well, like I said, I'm sorry this had to happen, and don't want to lose good customer."

"Thank you very much, see you Friday night."

"Ok, good-bye."

"Bye."

We went in that Friday, and ate a rather large meal on the house, not including alcoholic beverages (something about the law). One of the keys to doing this successfully is to be nice. Don't get too angry with the managers of these places or you will not fit the image you want to project. The last thing these guys want to do is give a free meal to an asshole. But, if you call up and just act disappointed in the service, food, etc., then they will gladly help you out. Another point which is very important, is never, NEVER ask for a free meal outright! Always make them offer it. You can't get in trouble for complaining. Just use the line, "What can you do to make me come back?" Or: "What can you do to make me happy?" This way insures that you are not trying to just "freeload" in the eyes of Johnny Law.

As with the fast food, don't do this too often. The word may get around. Plus, you don't want to "burn out" your area. Once you do it at one place, you can't do it there again for a long time (unless you know they got a new manager, etc).

Also, above, in the transcript, I said to use your real name. Why lie? You can't get into any trouble! Plus, some restaurants will just send you out a gift certificate. Whenever I go to a place, I leave a nice tip (that's right I tip!) and my business card. This makes them feel good for doing it. You never want to let them know that you are scamming them.

Okay, that about does it for this issue. I hope that you had a satisfying reading experience, and are more enlightened than you were previous to your perusal of this fine piece of contemporary literature. Until next time, STAY FREE!

---------Jolly Roger

MUSICAL NOTES

LIVE SECTION

LUNACHICKS AND LOTS OF OTHER BANDS
February 25, 26, 27 and not the 28 at Coconut Teazer in Hollywood, Soma in San Diego, Bogarts in Long Beach, and not at Jabberjaw by Ted

Four times in four days with the Lunachicks and for these four days, the Lunachicks were The Only Band That Mattered. The Lunachicks adventure started Thursday, the 25th at the Coconut Teazer with the Spit Muffins, Butt Trumpet, and the Lazy Cowgirls. Yep! You read that right. Only four bands on this bill at the Teazer. Came in really early to make sure I got some of the free hot dogs (dinner) they had out and to beat the rush. The Spit Muffins were playing to mostly a couple of friends and the other bands and were a metallish band who had a singer who sounded a cross between Janis Joplin and Wendy O. Williams. Tolerable, but it really sounded like she was hurting her vocal chords the way she was singing. Butt Trumpet, who are more punk rock than most LA bands that claim to be "punk rock" will ever be, came on next as the place started to fill up. Heavy hitting punk rock with attitude and stupid (I mean that in a good way) songs about that Seattle thang, toilets, and shit. The Lazy Cowgirls went on next with lots of energy and fast paced powerful dirty rock and roll. They played mostly "new" songs, i.e. songs that haven't been released yet, that simply rocked my world. After a long break and many more people filling in to the club the mighty Lunachicks came onstage and it was exactly the same situation as last time they played here. The stage area was packed with more people than I've ever seen for a band at this place. After the long wait for them to come on and more and more people cramming up front, it got too claustrophobic for me up front and I decided to enjoy it from the back of the club. This is not too good of a place to see a halfway popular band that you really want to "see" (but it is a great place to go out just to check out lots of bands that you've never heard of before). Of course the stage is not too high at all and so I not only couldn't see anything, and because of all the people, the sound was muffled! Oh well, I had fun anyway and of course the Lunachicks fucking rocked, but I knew the next three days would be better. I was also greatly saddened to find out that Becky is no longer with the band. Don't know the details behind this, but new drummer Kate was pretty cool. Friday the 26th, the Lunachicks played a club where I swore I would not give my money to, but since I couldn't weasel a free pass from anyone I knew, I fucking paid. After all, the Lunachicks were playing and there was just no way I was going to miss a Lunachicks show, no matter what the situation. Missed the first opener, but Critical Mass and Freak Seen were the two that I did get a chance to see. Critical Mass were a bunch of guys that played thrashy metalish tinged punk which was not bad at all and had the place slamming. Freak Seen are one of those talented "San Diego funk" bands that's not really my scene or style at all. In my opinion, Daddy Long Legs was the best and only San Diego "funk" band (if you want to call them that) worth a damn. However, if you are into that funk stuff, they are good at what they do and have a 7" out on Scheming Intelligentsia for you to check out. Thought there would be more people to see the Lunachicks here tonight, but that's OK. The people who were therehad fun, especially some wacky dudes dancing in the back and a few die hards up front. The pit only got going after the people there got approval from their friends. Playing without a soundcheck, the Lunachicks looked and sounded great, playing all their hits from their two excellent records. Gina in hair curlers, Theo in a tight mini dress, and Squid with the word "FUCK" patched onto her butt, the Lunachicks like to dress up for their shows, but in no way are they some little gimmicky "girl band". The Lunachicks rock and rock hard with clever lyrics, catchy choruses and ass kicking guitars. They played three or four new songs that were just so fucking punk rockingly amazing! Shit, now that the "new" songs from last year and a half or so finally got released on a great new album ("Binge and Purge"), we'll probably have to wait another fucking year or two before some label gets smart and puts out an album with these songs on it! And I won't be able to sleep until that day comes. You'd think that if a band puts out twenty excellent songs, that they'd run out of creativeness and ideas, but NO FUCKING WAY! Not this band. It looks like they've just been warming up! They encored with their brilliant versions of "Feel Like Making Love" and "Get off the Road", making this a more than perfect night. Sat, the 27th at Bogarts. Another more than packed show and a great line up. Superkools, the Creamers, and the Lazy Cowgirls opened this one up. Superkools blasted through a really good set. Lead singer/guitarist Jeff is off the wagon now, and the band is sounding great. John, the drummer complained to me that whenever I review them that I never describe their sound. My response was "Well, that's because everyone knows what you sound like". So in case you've been left in the dark, the Superkools are a great techno disco pop band with lots of keyboards. More in-your-face frighteningly fast paced punk rock from the Creamers was next. Their singer Lisa dances so fucking cool when they play and the Creamers are always a joy to see. The Lazy Cowgirls, like there show on Thursday, were also good and a lot of fun. They got a 10" coming out soon on Sympathy, a release I'm anxiously awaiting. And of course, the Lunachicks ruled. It was funny to see the Bogart's owner or doorman or whatever, standing on the side of the stage to "protect" these "sweet, innocent, little girls" from all the nasty stage divers and attention seeking assholes, when he should have been at the front of the stage protecting the audience from the band! Theo was threatening to shove the mike stand (bottom end first) up anyone's ass who got up on stage and fucked with any of their shit. Different set than the other nights, with "Sugar Luv" and the stunning "Whole Lotta B.S." making welcome appearances.

Above: Rocket 88

Right: Terror Train

Left: Padded Cell

photos by Martin McMartin

One of the highlights of this show was Gina (who along with Matt from the Fuck Boys, also in attendance, gets the "Best Looking Guitar Ever" award) placing one of her hair curlers on Theo's underarm hair. Eeww! Sun, the 28th was the show that never happened. Where else, but Jabberjaw! What a surprise! Jabberjaw has had many problems with the cops shutting down their shows in the past. And why? Because they don't have a fucking license! What do you fucking expect when you run a punk rock club with no license and the cops are on to you? Why not just get a fucking license and not worry about cops shutting down the shows! I don't get it. This night I was told there was a sign onthe door saying that the show was cancelled due to the Lunachicks wanting too much money and wouldn't play without free beer. Now this is funny, because the club they played on Friday was all ages and had no beer and the Lunachicks were more than happy to play that show! Plus I bugged various members of the Lunachicks throughout all the previous shows to make sure that the Jabberjaw show was going to happen. Or if it got moved, to make sure that I knew where they'd move it to (Jabberjaw doesn't like to tell the fans where they move their shows to, as evidenced the week before when the aMiniature/Inch show got moved and nobody knew where). The whole time the Lunachicks were here, they were telling me that it was still happening and it was going to be at Jabberjaw. Anyways, the Lunachicks pulled up in their van ready to unload and play, and someone from Jabberjaw makes a quick exit. If the show isn't going to happen because of a lack of a license or any other fault of the club, don't make excuses and blame the cancellation on a band from out of town. Especially a band as great as the Lunachicks. I mean, what the fuck?! Just be honest about it! [Hope you don't mind, Ted, but I can't help but add a thought to your statement about Jabberjaw. This is not the first time that out-of-town bands have been blown off by Gary & Co. Many, many bands have had the same thing happen to them. Most recently, The Dog Faced Hermans were scheduled to play recently and showed up in town as scheduled. I called Gary to tell them they were in town and ready to go (they were staying at my house) and he told me that the show had been cancelled. I asked him why and he wouldn't state a reason. All that he would say was that he "told the band eons ago" that it wasn't going to happen. They told me they heard nothing of the sort. But if you think that out-of-town bands get shafted: local bands really get the stick up the ass. Practically every L.A. band, including: Ethyl Meatplow, Black Angel's Death Song, Spoon, The Obsessed— even my own band have been dicked over there. The trademark is for them to book the show and then if they find something better to do (in my band's case it was to go see Sonic Youth), they don't call and tell anyone. They simply don't show up at the venue to unlock the door. When you call them to ask what the fuck happened, they give you bullshit excuses. Even more recently, I called Gary up and asked him for a show (I would like to play there once before he goes out of business). He told me "you'll never play here, ever!" I asked him why and he told me that I "hit on his ex-girlfriend," name of Jessie, while on tour in Seattle and that they she had to literally tell me to back off. This is a blatant lie— and even our so-called "booker" in Seattle, name of Robin Taylor, supposedly backed up Jessie's story. Nevermind the ten witnesses that saw me speak to her for a whole 60 seconds, simply asking her if she was going to go to our show. What do they know? Besides, she ain't my type anyway. The whole point that I am trying to make here is that everybody mumbles about how shitty Jabberjaw is, and how horribly Gary treats bands. Nobody speaks up (until you did, Ted). This prose is necessary for bands outside of the scene to know what kind of risks they are taking when they call and try to book Jabberjaw, because, for some reason, it has a really good reputation outside of Los Angeles. As much as I love Jabberjaw, I simply cannot support their business practicesanymore. As one of the few all-ages venues in LA, it's a real bummer, too. Oh, and Gary, I know you'll be reading this eventually, I have something to say to you: You should at least do a little bit of

research before you talk shit about me or my band in public (i.e. KXLU). You now, of course, can claim the "right" to do so but you're only going to look stupid. Everybody that knows anything about this topic, or any punk musician in LA that has ever tried to play for you, with few exceptions, knows that I am not blowing smoke out of my ass. But someone is, eh? -Thom]

WEED, PADDED CELL, ROCKET 88, TERROR TRAIN, MOTORCYCLE BOY

February 20, 1993 at Club Lingerie by Martin McMartin

It's been 5 years out here for me now, but it's still tough gettin' to a club before 9 p.m. to see a band on a Saturday night, so I missed all but the last two songs by Weed, a new band doing pop-punk right up my alley. Maybe they can help fill the void now that Green Day/Big Drill Car grace us with their presence about twice a year. Padded Cell are some seasoned Whittier-based punks (see interview in Flipside #82) who play punch the clock/punch yer boss blue-collar rock n'roll. Still in it for all the right reasons, Padded Cell come off as righteous dudes who would play for beer at your birthday party. The next 3 bands are at the core of a Hollywood roots rock revival that play out together to a growing number of friends and acquaintances, creating quite a collective stir. This show was a blast, and a potent alternative to the (you decide): techno-grunge-funk-beat on a trash barrel type bullshit currently prominent in the dwindling number of Hollywood rock venues. None of these bands are doing anything particularly adventuresome, but would ya' settle for real? Anyhow, Rocket 88 were a fun r&b trio whose singer's voice bore an uncanny resemblance to Carl "Blue Suede Shoes" Perkins. Terror Train kept the roots train a'rollin, with a little more energy, flash, and flesh, courtesy of the bewitching Terror Train dancers. Kinda made me long for the days when it was ok to say rock n'roll and sex in the same sentence without lookin' over my shoulder for the fanzine letters section thought police. Stand-up bass is always a kick, and Terror Train epitomize the anger and edge that made 50's rock dangerous to the easy listening crowd. Your greaser uncle with sideburns would be proud to sport a Terror Train tattoo. Pssst! Listen. I gotta proven track record of predicting shit that's bound ta' rise to the top of the heap (buy me a beer or ten and I'll tell ya' all about it) and The Living End have the old Mart-o-Meter throbbin'. They had a packed house of the usual actors/musicians/leeches going absolutley ape like it was mandatory to check rock egos at the door. They mix snappy fist in the air Descendents/Misfits style punk hooks with hard pop radio accessibility along with pure electric passion. Singer Shaun Hama'sfun-ghoul image added to the fun, and the band's enthusiasm was more than contagious. The Living End are guaranteed winners. To say that Motorcycle Boy had a tough act to follow is the understatement of the year, but I have a perverse soft spot for these guys, kinda like ya'd put out a bowl of milk for some mangy stray cat that keeps comin' around, so I was pullin' for 'em. All we got was a lackluster set, complete with the obligatory "Chinese Rocks" cover and the tired-four- years-ago, "I Hate the Sunset Strip." Doin' that song in 1993 is about as enlightening as telling people cigarettes are bad for ya'. People appeared more interested in conversing during their set, delegating the band to the joyless position of becoming background music for exhausted drunks saying their bye-byes. To put it in perspective, last night in the Flipside office I was going through some back issues looking for something, and back in about #65 there was this rippin' picture Al took of M/C Boy where Francois was doin' this crazy scissor-kick leap in the air, guitar in hand, the epitome of rock n' rollaggression. I said to Al, "I think that was about the last night these guys put out energy like that." Sad, because on the right night Francois and company can knock 'em dead with the best of 'em. I hope they stick it out, dig deep, and come out like gangbusters next time around. I love pullin' for the underdog.

GAS HUFFER, FLUF

February 26 at Bogarts by Suzie

Fluf just wasn't very interesting to me. It could be because i was waiting for Gas Huffer to hit the stage. Matt on the other hand is just exciting to watch. He dances so...PunkRock /HeHaw. Gas Huffer-Just A Damn Cool Band!

HAMMERBOX

March 3 at English Acid by Suzie

I had to wait for the lame rock, same'ol, Hollywood bands to get off the stage. Which put me in a tired and very bored state of mind. As soon as Hammerbox started I immediately got all of my energy back. Carrie has a strange way of dancing. I like it. She get's intense as she sings each song and the drummer pulls off the backing vocals live as well as on the NUMB CD.

Top:
27 Devils Joking photos by Martin

Right:
Hammerbox photo by Suzi

Bottom Right:
Buzz Melvin photo Suzi

Right Below:
Gas Huffer! photo by Suzi

Left:
Dicktit reunion photo by Martin

MELVINS

March 6 at Bogarts by Suzie

I asked two of my friends (SANDY & KRISTI) to come. They aren't into this type of music at all. They obliged because I was moving to Oregon right after this show (and I did). The Melvins did two sets. The first set was a lot of noise. Someone told me it was the beginning of their songs or something like that. Neither I nor Sandy or Kristi could get into it so we talked in the quieter room until the second set, which was much better, we all agreed.

TRUMANS WATER, KILL SYBIL, STEEL WOOL, TREEPEOPLE

March 12 at The Weathered Wall in Seattle by Suzie

This place is a really cool club. Small with a big upstairs~different couches and tables to get comfy on, while waiting for the bands. They just need to get better bands to play. STF took me to see Steel Wool. They were really good. They jumped around just enough to be slightly punk rock. We didn't like Kill Sybil, maybe it was their off night. Trumans Water were very good, I even stuck around to buy a couple of there 7". They're from San Diego.

27 DEVILS JOKING, DICKTIT

March 13, 1993 at Raji's by Martin McMartin

27 Devil's Joking were a slop blues trio that managed to casually toss off a blaring set of dirty pop fuzzballs. They sounded like what Joey Ramone's cat would cough up after slurping a saucer of cheap beer. Their drummer had the coolest, most effortless style I've seen since Cramps skin-pounder Nick Knox. Hypnotically fixated on some imaginary fly on the wall of his mind, he kept the big beat without ever once laying eyes on his kit. All-around good sport and chief Lazy Cowgirl Pat Todd was coaxed up to join them for a cover of a Roky Erikson tune, if my memory serves me. Why in the hell weren't there more than 20 people here to watch these guys? You blew it. Hunt down their record to make it up to 'em. I think there's a single on Sympathy, but I'd love to hear anything else by them if it's out there. Next up were goof rock kings (and queen) Dicktit, fronted by this rag's adorable (to his mother, only) Cake. This gig was billed as some sort of reunion show. I barely remember them forming, let alone breaking up, but nonetheless, Dicktit are tight enough to be kings of the harebrained rock heap, right up there with the Dickies and Fearless Leader. Cake lives in a world of bad 70's t.v. and satanic rituals, like Ozzy's goofball kid brother with a bad attitude, terminally obsessed with creaming some deformed piniata in the outer limits of his mind. He's "out there", brutha. They pulled off an amazing marathon medley of every bad 70's arena rock riff under the sun without missing a beat. It was a riot. Speaking of riots, a real one broke out half way through the set when some real fisticuffs started over mosh pit manners among the band's pals up front. One of the more active 30 year old "kids" lost his glasses and the set was abruptly stopped while half the crowd scanned the floor on hands and knees like polite jonesing crackheads. It was a special moment. I love it when the rock community pulls together like this in times of trouble. How'd that old punk rock song go? "If the kids are united....." Aw forget it.

RUDIMENTS, DIRT CLOD FIGHT, TVTV$

Sometime in March '93 at the Sante Fe Bar and Grill, Downtown L.A., by Martin McMartin

The Rudiments bopped in from up North, and proved to be worth the painful wait while Blaze and the TVTV$ did a last minute scrambleto find a p.a. way past show time due to some flake-out by some no-show friend. Fortunately, the beers were cheap as dirt and the salsa as real as it gets at this cool mom and pop Mexican joint in the no-man's land known as downtown L.A. Word of mouth had the Rudiments pegged as "some ska band from San Francisco," but they transcended that piddly pigeon-hole by merging some bone crunching rock riffs with boppin' ska rhythms, anchored down by strong enough h/c roots to perk up the ears of the quite varied cross section of scenesters in attendance. They temporarilylost me by piddling away about eight minutes on some slow cover tune about "wakin' up and rollin' another joint" etc, etc, just when momentum was building, but I continue to be from the short attention span school of thought where the Golden Rule is "do your six or eight killer tunes and get the hell off." I lasted about half way through last years Dirt Clod Fight, "Everything That Isn't" Flipside release before it landed in my trade-in pile. Their CD came off too metal, generic, and even slightly arty for me, but the Dirt Clod Fight that played tonight was an entirely different animal. A solid half hour of desperate, shrieking punk-rock muscle with stop on a dime jabs turns out to be what they are in real life. I was converted on the spot and would gas up the car if they were the only band on the bill next chance I get. Big Al Flip says others have had a similar reaction to what they throw down live, so I'll see ya' at their next show. This occasion served as a vehicle for the TVTV$ to release their new "product". Now that the

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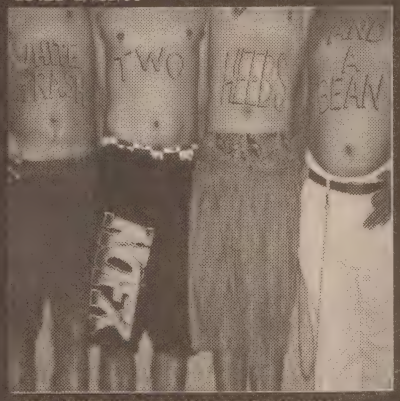

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rhythm section is tight and permanent, they've been able to come up with anthems like "Money I Owe" and "What About Us" on the new CD "Rap Music is Killing America." This track has a provocative title and is sure to create controversy, but the song boils down to mere noise filler and they would've have been better served by including the awesome "California Here We Come" a gem from their live set that has trademark hooks and lyrics that grab ya' like classic punk should. These guys are the Ralph Naders of punk rock, slaying not so imaginary corporate dragons and spittin' in your face twice for every gushy, masturbatory thought you've ever had about the day you wake up and realize you've "kinda grown outta this whole punk thing, y'know?" More of a full-on musical and ideological assault than a mere punk rock band, they manage to push their agenda without makin' ya' feel like you're strapped to some politically correct (gag) church pew. They're not too superior to fuck up, accept it, and wallow in it just like you and me. Isn't that attack a helluva lot more practical than walkin' the straight and narrow party line with the glutton of riot grrrls and boyz out there eager to take you to task like some anal Nun for every slip of the tongue? Those storm-troopers should take a lesson from the TVTV$, 'cause they not only prove they can talk it and walk it, but are wise enough to recognize that the masses won't become enlightened overnight, so what the fuck, let's stick it out together during the learning process.

KEN-ALL-NIGHT-ROCKER, MARSHIANS, DAS KLOWN

March 17 at Bogart's by Royce

What better way to spend St. Patrick's day than close to home awaiting the spectacle of Ken and the Wild Eyed Southern Boys? Somebands played before Das Klown but I missed them. Das Klown put on a good show of their early 80's O.C. hardcore sound, bringing out plenty of energy, even though the Bogarts crowd was typically lethargic. The Marshians started off promising, with an okay pop punk tune that I was warming up to, but then they blew it by the non-stop Descendent's covers. I hate it when bands cover Descendents songs, because no one does them well. So the Marshians get a thumbs down until they come up with some more originals. If you've not seen Ken and co., you're missing a true spectacle. Belting out their favorite punk classics from Thunders to Dead Boys to Black Flag, and a couple originals, too. While women were throwing themselves at Ken, the band trashed their equipment and walk off, only to futilely try again a minute later, but that quickly broke down. And that was it, everyone was off for the drunken ride home, still bewildered about what they had witnessed.

STEEL WOOL, DEVIL DOGS, SUPERSUCKERS

March 19 at The Off Ramp in Seattle by Suzie

I'm back visiting STF & VANCE. My second home away from home. They took me to the best pizza place (Piecoras). The Off Ramp is a big place. 3 rooms. A bar hooked onto the club. The best place to see a band. The devil Dogs came on and we laughed. Vance said that they looked like the Romantics and I said Tommy Tutone. they were just ok. Kinda hard rockabilly rock. Steel wool played first, hardly anyone went towards the front until the third or forth song.(they rocked a little!) By this time i was ready for the amazing SuperSuckers. (a fun, live, energy band) I was pushed on stage so I sat there, blinding the security guys with my camera flash while the audience dove off stage and did that mosh type thing. STF & VANCE went to the back. I stayed (no choice, no way out) and got things thrown over my head (bottles, beer, ice etc...) FUN STUFF.

TAR, JAWBOX

March 19 at Bogart's, 20 at Soma, 21 at Whisky by Royce

When I heard this Touch and Go/Dischord double bill was coming to town, I could hardly contain myself. Jawbox have been one of my favorite bands for a while, and I haven't missed the opportunity to see them yet. The first night locally was at Bogart's, right in my own backyard, and Distorted Pony opened up, playing a good set of their own brand of loud noise-punk, with a two guitar attack and metal percussion. Jawbox were up next, and quite simply, they have become one of the tightest, most powerful live acts around. This night they weren't happy with the way they sounded,but I thought they sounded great. And although through the whole tour they played only songs from "Novelty" or newer, the new songs were fantastic. "FF=66" is a punk stormer, and "Savory" is like nothing they've done before. TAR were last, and to me Tar are on the same route Helmet were before Helmet decided to take the metal road. Heavy, loud, and with a totally unexpected precision, they chugged along with pauses, end then let go and rip it up. The bolted together steel bass and guitar are really an indication of how much of a wallop Tar packs, like any ordinary guitar could stand up to such punishment, and it shows on the other guitarist's instrument. Down to San Diego to club Soma, where the band are hidden behind three8-foot tall bouncers, and those outside of the cliques are treated like a black man at a David Duke rally. Tar came on after two S.D. bands that I missed, and once again tore it up for a rather unappreciative crowd. They played the new song "Barry White" that was the highlight of their set, with its buzzsaw guitar line. Jawbox went over well for once in San Diego. -playing a similar set to the previous night, all the songs took on a new life with Jay jumping around pounding out notes, Bill hunched over his guitar like a madman possessed, and Kim getting down with a serious grin glued to her face, they "punked out". The next night at the Whisky I was reminded that regardless of how the Whisky is trying to be the new punk/alternative venue, it's still Hollywood when they have a two-drink minimum to sit at a table for a few minutes! Slug opened, and I was really disappointed. They've sounded and performed a lot better. By the third night in a row, I would usually be sick of any band, but these two were as great as ever! Tar were politely welcomed, but they practically caused a meltdown! Soon Tar will get the reception they deserve, but I have the feeling the venue will be a bit larger. Look for their great new mini-LP "Clincher" to hear what you missed. Jawbox really shined from the moment they came on. Although playing a relatively unchanged set, they managed to put a slightly different bent on the songs, and the crowd appreciated their efforts enough to get them back on for an encore. All around the best three nights of music so far in 93. Lots of thanks to Jay for getting us all in, and to Steve of Roman Empire for carting me around. Look for the new Jawbox interview next issue, too.

Left:
Selene 7 Year Bitch
photo by Suzi

Below:
Satans Sadists
photo by Martin McMartin

WEAKEND FEST

March 26 and 27 at Huntington Beach Pier by Royce

The first day of the Pier fest, and I missed all the bands but the Red Aunts, who played very sloppily but were still rad in the way only the Red Aunts are, and I got to see them with their new drummer, finally. The Ballistics were fucking pathetic, and I almost retched when they covered Beastie Boy's "You Gotta Fight For Your Right To Party", plus, being in Orange County, nazi skinhead assholes were all over the place, which doesn't lend to my enjoyment of a show. The next day I missed EVERGREEN, but saw FURTHER, who were very Dinosaur-ish, but alright. The GET-BACKS played some pretty good pop-punk that didn't bother me or impress me particularly, but they were helluva better than the WOMEN, whoalthough they were occasionally amusing, were more annoying than anything else. 16 I was hoping would be better, but they didn't fucking move, like their feet were nailed down, and the vocalist made all the songs sound the same, he may as well have been singing the same song for all I could tell, except the guitarist did some cool stuff on some songs that he didn't on others. FLUF were next, and O's new band weren't at their best this day, but then I don't think any of the bands were. He sings about how shitty LA is, and does some surprisingly sappy stuff, but they play like a mother and supplied some good tunes. Last was FU-MANCHU, and these guys were grunge Sub-Pop style rockers that didn't make for the best ending. A cool idea, but I sure am glad it was free.

7 YEAR BITCH, SLAPPYWHITE, MUDWIMEN

March 28 at The Crocodile in Seattle by Suzie

Yet another wonderful experience at the Croc w/STF! There is so much more lame fuckin' wanna be attitudes at this place than anywhere I've ever been. Slappywhite played first- pretty fun. good sense of humor band. The singer reminded me of Randy Newman. STF has told me about 7 year bitch for a long time now. These women can rock!! Selene is amazing, intense, exciting and very genuine all at the same time. She has these facial expressions that make you feel something about each song. They didn't act like fuckin' rock stars, they were just themselves and down to earth.

SPINANES, LOIS

March 28 at Jabberjaw, 31 at Munchies by Royce

Two of my favorite minimal, pretty singing, jangly guitar duos come to town together, and there's no chance I'll miss it. The first show, in LA, Beck opened, but I caught only the last few notes, but apparently he had the Spinanes drummer Scott Plout backing him. The Spinanes are a two piece band, with the aforementioned Scott on drums and occasional horns, and Rebecca Sates as guitarist ~and singer. They are also one of the only two-pieces that aren't lacking because of the absence of a bassist. They achieve a rich sound, and Rebecca's voice is lovely, especially on new songs like "Hawaiian Baby." After their set, Lois came on and began with an a Capella version of "Girlfriend in a Coma" that left me cold. But she managed to warm me back up with her silly chatter between songs and with her charming voice that I'd been waiting to hear live since I heard Courtney Love's (her former band) "Spray." She mixed some other oldies with a lot of new ones off her new album "Butterfly Kiss." ADICKDID finished off the evening with a powerful set of melodic punk in a 'Riot Grrrl' fashion. I'd like to see them play with Bikini Kill, just to watch the embarrassment on the more famous bands faces trying to follow Adickdid. That good, folks. A couple of nights later, Munchies was busy turning people who were obviously over 18 away for not having the "proper" ID, although they went to 21 and over the next day! Nothing Painted Blue opened with their mid-80's guitar pop that is okay, but just hasn't managed to hook me yet. Lois was next, playing to a very eager audience, even though she occasionally had to sing over Munchie's obnoxious butch Harley woman bartender, who thought it amusing to heckle the bands, and turn up the TV loud enough to be heard over Munchie's joke of a PA. Munchies sucks shit. Spinanes won out by putting on an even better show than previously and Lois even joined them on stage to sing back-ups on "Hawaiian Baby." Wonderful shows, and they didn't have to contribute to my hearing loss!

BAD MANNERS, SUBURBAN RHYTHM, KNUCKLE BROTHERS

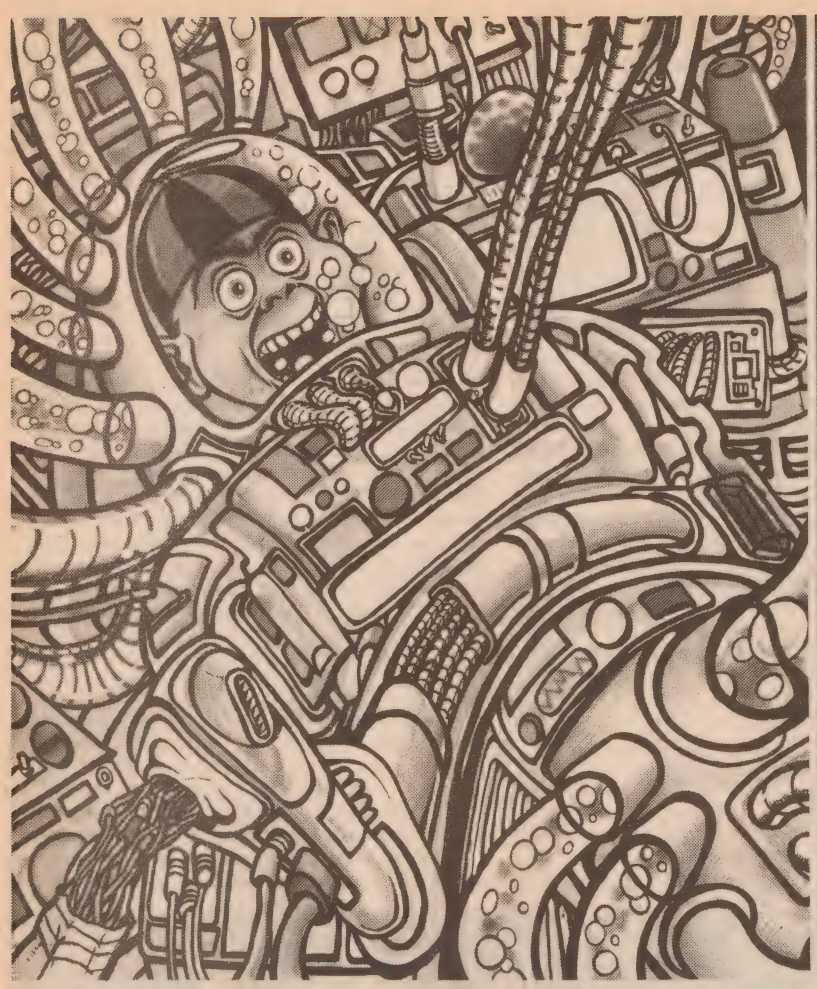
April 3 at Club 5902 by Royce

Club 5902 is quite possibly the worst club I've ever been to! The security and doormen are complete fucking assholes, and the sound man is so inept as to be laughable, but what can I expect when venturing past the "Orange Curtain"? Well, Knuckle Brothers play ska, really sloppily, and they seem to have some fun doing it, but they don't do it particularly well. Suburban Rhythm came on and despite playing as hard as they could, couldn't get the apathetic yuppie crowd up off their asses with their ska-funk mixture, and besides, the asshole sound guy decided to experiment, shutting off the vocals when he felt the urge, and adding unwanted effects to the drums for laughs. Bad Manners are always a sight to see, playing tight 2 Tone era ska, almost all covers, with the huge Buster Bloodvessel jumping around despite his girth. But if you've seen Bad Manners once, don't bother again, because you're likely to see the same set. One word of advice-don't play Club 5902 unless you really enjoy getting fucked over; apparently even Buster himself got harassed and threatened by the security.

CRUNT

April 3 at The Colorbox in Seattle by Suzie

Another night in Seattle. Today we took the underground tour. Pretty interesting. Then we ate at PIECORAS pizza.(thanks VANCE) By this time STF and I were burnt out. But we couldn't stop now, there was too much rock still ahead of us. After hanging out at the Off Ramp Robert had to drink and socialize there. We headed to the Crocdile to see BLACK ANGELS DEATH SONG whom were very good. Thedrummer (girl) played standing up with just a snare and floor tom. Pretty cool. We want-



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ed to stay to see STEEL WOOL and THE GITS, but we didn't want to miss any of CRUNT. (STU of Lubricat~ed Goat, KAT of Babes in Toyland and RUSSELL of Jon Spencer Blues Explosion band) It was exciting for all involved in this rock filled night. Not to take the attention away from STU, but I think KAT should sing more than one song. She does an excellent job on bass also!!

CHRISTY McCOOL, SATAN'S CHEERLEADERS

April 7, 1993 at Al's Bar by Martin McMartin

Couldn't pass up this freebie show, and was anxious to see the above bands as well Bob Durkee's Shoeface, who were also on the bill but were nowhere in sight. Maybe next time. Christy McCool were included on the big L.A."Tantrum" compilation a few years back, but I never heard anything from them after that. Their name must cause them lots of p.r. problems,'cause it sounds just like some folk singer who has records out, and on top of that, there are no women named Christy in the band, so who knows. After an endless wait, they finally set up and my cock-rock-o-meter went off when I got a load of the rocker clothes/hair, etc., assuming I'd have to endure something truly generic and painful while

waiting for Satan's Cheerleaders. Well, the old adage, "ya' can't judge a book by it's cover" held up for a change, 'cause Christy McCoolwere the raging surprise of the night. I'll even put myself out on a rock limb and call their sound original! (Gasp!) They dip deep into a crazy combination of influences. Imagine the whacked-out side of Ministry's new guitar crunch, toss in extra-terrestrial nutso nasal vocals, and anchor it down with arena rock riffin' outta the Deep Purple songbook. What made it was the singer's great stagevpresence, itching and tweaking like he had bugs crawling outta his skin when the pace got frantic. Very intriguing. Why are these guys such a secret? Speaking of secrets, it's great to see a revamped Satan's Cheerleaders playing out once again. 60's biker-flick garage instrumentals on an evil surf wave, they're at the tip top of their tiny little heap of hell. I'm partial to the stuff Jeff Satan's done in the past with vocals, having had a brief brush with fame in one of his other projects, but getting to see him foist his evil on an unknowing public is a privilege any night of the week. Satan's Cheerleaders have more than paid their dues and deserve way better gigs. Is anybody listening?

CODEINE, BETTIE SERVEERT, COME

April 8 at The Whiskey by Cake

Right before this show started, I found out that Possum Dixon had just signed to Interscope Records. Amazing! Good luck to Rob Z (who coincidentally used to be the bass player for Dicktit when they were called Crack). Codeine, who's songs remind me of the Velvet Underground's "Oh, Sweet Nuthin'" from the "Loaded" LP, were up first. The three piece played a really strong opening set with most songs taken from their reecent E.P. and '91's album. Brad Laner of Medicine and Annette Z were both ga-ga over their set. I tended to agree. Next up were Scotland's new underground (but soon-to-be-major) babies, Bettie Serveert (whose song "Tom Boy" and album "Palomine" have been getting quite an amount of airplaylately) and did a rollicking sweet and nice set. Their bass player, Herman, rocks looks like Grant Hart of Husker Du-fame and sweated up quite a storm. In fact, during their set it became unbearably hot and stuffy (remember Fenders; gang?). However, that didn't stop me from enjoying the set. They eventually did two encores and seemed very grateful to the enthusiastic response from the jaded L.A. ears. After their set, I went upstairs and ran into Billy Corgan of Smashing Pumpkins (who just finished mixing their new album which will be released sometime in July on Virgin Records) and Julianna Hatfield (ex-Blake Babies) who was in the process of recording a new album. She was real nice and her eyes are....killer. Come, led by Thalia Zedek of Live Skull, was up next and, by that time, I was dehydrated beyond belief. They did most of the tracks from their debut Matador release "Eleven:Eleven" and played a magnificent set. Thalia was up there looking like Suzy Quatro and sounding like Patti Smith and she totally ruled. They did an encore of an old Stones song and finished with the sweat-drenched clubgoers running for the exits for some freshly deserved air. I guess that turning up the heat at clubs is a way of saying "more alcohol sales for the thirsty bastards." I think that sucks.

THE ZEROS

April 8 at Hong Kong Cafe by Mr. Patrick Fear

A weird nostalgic trip backwards in time. The Hong Kong, after years of inactivity, is again hosting an odd show here and there. Tonight featured the original punk rock Zeros, in a one off, low key reunion gig, just for fun. The word of mouth only show attracted old timers who used to go to this and similar clubs (where were you Al/Gus/Pooch?) and Alic Bag introduced the band, looking exactly like she did in 1977. The Zeros sounded great, playing their "hits", when Hector wasn't falling over into his gear, Chip from the Dils/Blackbird played guest guitar on "Wimp", a real family night to remember. The Zeros are one of the greatest bands this scene ever produced, and, though they've all moved on (Robert left for tour as "El Vez" the next weekend, Hector in San Francisco fave MCM & The Monster, Javier and Baba in The Sacred Hearts), it is nice to know that they remember their roots and can do it once it a while for fun. And yeah, they're all still young kids....

GENE LOVES JEZEBEL, BEAUTIES

April 9 at the Roxy by Susie F.

Saw Gene Loves Jezebel at the Roxy (thanks Al and Pooch) with the Beauties. The Beauties are the brothers new band. They were pretty good, more powerful and 70sish rock than Gene Loves Jezebel. I couldn't see what shoes wearing though. Gene Loves Jezebel put on a pretty good show. Played a lot of new songs which I didn't know but I really enjoyed the old ones. The downfalls were these two college prep school type girls jumping on mine and Johnny's feet and some stupid girls on stage dancing and singing. The sound was pretty powerful and the guitar player is good but the bass player wasn't too impressive. O-well, I'm no musician so what do I know. All in all I had a great time seeing my fave band even though theyaren't "punk" and I saw what shoes they were wearing.

Right: Christy McCool photo by Martin

above Zeros with Chip Kinman (Blackbird) photo Pat Fear

SUPERCHUNK, ROCKET FROM THE CRYPT, AND WAX

April 9 at the Palace by Ted

I was really curious to see how many people would show up to a show like this. I mean, the Palace is actually a pretty big place and I didn't really know if these bands were big enough to play it especially with a $12 ticket price. Sure enough, the place was actually pretty full as you could probably tell from all the scalpers outside selling tickets and believe it or not, bootleg T-shirts! Was outside hanging out, came in to hang out some more and was drawn immediately to the sounds of Wax. Haven't heard of these guys before, but they're from LA, tour a lot, and got a CD out on Virgin, and fuck was I bummed that I missed 90% of their set! When I came in, the singer was out sitting on the front of the stage (to be closer to the kids, man!) rocking out and having a blast. The whole band simply had a great time cranking away some very punk pop tunes while the singer spazzed all over the stage throwing water and shit to the audience and the audience doing the same right back. I was going to pick up a CD, but the bastards were selling them for $15!! Fuck that, it's on a major label. I'll pick one up "used" for $9, tops! Rocket from the Crypt were powerful as usual. Over the years I've seen them do some weak shows and some really great shows, but the last six or seven times I've seen them they've just been phenomenal. Constantly writing new songs, they played a couple of them this night including their superb new 7" out on Merge records. Plus it was Andy's 21st birthday. Congratulations!! You make it! Superchunk, on this night were nothing short of pure magic! I was just in awe of how well they played, walking around in a daze afterwards just going "Wow"! They had plenty of room onstage to bounce around all over the place and the songs that they didn't play at the "right" speed (a very minor criticism I've had in the past with the few times I've seen them previously) were played with renewed force and energy. Superchunk are a very powerful band that plays extremely catchy melodic punk with superb songwriting. Their set mostly consisted of songs from their excellent new album "On the Mouth" and everything was just PERFECT! Even the crowd was perfect just having fun and pogoing in synch with the band. You know how when you see a band you love that you'll scream out songs at the top of your lungs that you want to hear? Put it this way, Superchunk were so mindblowing that they didn't even play three of my favorite songs and I was so awed that I didn't even notice until the next day. Most people I've talked to who were at this show also agree how great it was. I'm almost scared to ever see them again, because after a night like this anything would almost be anti-climatic.

SUPERCHUNK, COME, FLUF, TRUMANS WATER

April 10 at Club Soma by Royce

Trumans Water opened, and this was the first time I'd seen them, playing loud, discordant, punk. They sure looked like they were having fun up there, jumping around like children, and climbing on the amps like they were a jungle gym. But I enjoyed them immensely, and look forward to seeing them again. Then, for some unexplainedreason, a bunch of children and an acoustic guitar wielding guy came out to serenade us with some nice, wholesome, children's songs, all harmonious like. Twas pretty amusing, but I still don't understand what the point was. FLUF played extremely well, playing better than I'd seen them before, and during the last songs, bringing out an extra guitarist, from Uncle Joe's Big Old Driver, to add extra oomph, and it worked quite well, too. COME were next, and they sounded like Kim Karnes fronting a bad rock band. They played too long, and bored me nearly to death. SUPERCHUNK were great, though, and snapped the crowd out of the haze. They rocked, playing a good mixture of different material, along with plenty of newies. The singer, Mac, bounced across the stage nonstop, and Laura, the bassist, rocked out, surprisingly animated for a bassist! Too bad the Soma Crowd is so single-mindedly into "moshing" that they can't listen to the music, and end up distracting most of the audience who have to watch their back. It's not like Superchunk are really a moshing kind of band, anyway, but morons will be morons. Still a hot show with a good lineup for only $6 is hard to beat, regardless of he drawbacks to the club.

TOOL, FAILURE

April 24 at Scientology Gardens Celebrity Centre by POOCH

Strangest gig I've attended in years (ever?). We arrived at the centre after being told to walk around the outside hedges so as to not disturb the tranquility of the grounds(and thus annoy the patrons gazing out from the chic, on-sight restaurant), we arrived at the venue. Although we had to pass through two levels of suit and tie security, at least we weren't given a free personality test! At the round, windowed pavillion, the soft drinks were a-flowin' (I mixed Coke and Pepsi for a real thrill). You could actually sit outside and view the bands' sets from the garden. How quaint. The three-piece dirge of Failure sounded fine, but they're not exciting to look at. Liked 'em though. I knew Tool was an intense act (wrote about them a few issues back), but with the strangeness of the location they took on a more, shall I say, evil dimention. Frontman Maynard seemed possessed, haunched and stalking the stage, commanding attention. The contrast between his control over the audience, the songs about challenging repression, and the anti-drunk driving and L.S.D. films projected behind, all at the house that L. Ron built, blew me away. Yes, they can re-create the brute power of their releases live (the new "Undertow" CD is the heaviest thing I've heard in years), but it's their (and Maynard's) magnatism that makes them a serious force. If this ain't Rock and Roll, it just might be genocide.

SHANESHIT

BY SHANE WILLIAMS

Definitely a perfect time for me to use a little discipline and get myself sitting down in front of this typewriter cuz right now I'm as inspired and satisfied as rock and roll can make me. No need to ask why cuz I'm for sure gonna tell you. I've got to thank Alison Martinello cuz she made it possible—one of these days I'll get a primo picture of her to run in this here column but for now I'll just explain that she loves great music as much as I do—and instead of performing in a band or writing about stuff she puts her energy into putting together shows and booking those special gigs —the memorable ones with the best bands--so—due to hanging around with me a bit she got turned onto Earl's Family Bombers and strove even harder than I did to get this Tucson band some decent gigs. And I'd told her my dream bill would be to see the Bombers play with the Lazy Cowgirls and the Humpers. And—you guessed it—she honored my request and went one better by procuring one hell of a fourth band to "headline" (albeit unadvertised except as "unannounced" but with their logo showing which was necessary for them to agree to do this show), none other than Flipper—now they might not have the same status in my ears as my three dream bands —but I sure thought it was cool they were participating to hopefully draw even more fans—well as often happens in this increasingly lame city of the angels the turnout was not what it could and should have been—but I certainly didn't let that ruin my good time—in fact because some of the flyers she put out had the phrase " Shaneshow" on them I was able to get a kick out of rationalizing that it was proof how damned underground I am—the old alternative to the alternative cliche'—cuz the shows that are selling out to punks are by and large ones that I could care less about—like Fugazi's swing through town that is coming up later this week—don't expect me to have much to say about them next column—even if I go —but enough with the rationalizing and any negativity about anything—cuz getting to watch my dream bill was just too fine, too fun, too fucking absolute and ultimate ! Yep, they all played like demons and as I'd hoped they all propelled each other to greater heights. The Bombers got two other LA gigs as well and as I write the final show that is under consideration, the one went to last night in other words, was Earl's second show, this time at Raji's on their "jam" might—7 bands played in all and I'm gonna be totally irresponsible and not say a word about any of them except The Bombers cuz the reality is they were the only one I watched and listened to-- I saw a few of the others but my critical meter was completely shut down—tonight is their final LA show before heading up the coast so next column I can open up with a mention of that. I'd like to be able to remind you to pick up their CD—but the Tucson label that is supposed to press and distribute it has been dicking around for a while—I've had it on tape since the first week I got out over six months ago but as it stands now they're hoping to have some mailed to them before this tour is over but wait and see is all they can do—you the listener need merely keep your eye peeled for them playing your town and the eventual appearance of " Listen How To Suck Vol. I"—which is what their CD will be misleadingly titled.. And while I'm still kind of talking about my dreamshow and the bands who occupy the topmost rungs of my musical hierarchy I'll also mention that the Humpers CD on Sympathy should be out soon, hopefully in May or June—and likewise look for a 10 inch slab of wax from The Lazy Cowgirls in the next couple of months on that same kind (as in "the Kind") label. I'll kind of work my way back chronologically--though I doubt I'll be too accurate or anal about it though I definitely want to remark that the Shaneshow came back to back with another musical highlight—the night before being another amazing show with multiple bands/sets to amaze and delight. Some of you might already have noticed that RKL are back, and signed to Epitaph no less with an album,"Reactivate", already out as well as the rerelease of their album of about 5 years ago—"Rock and Roll Nightmare"—comic book and all. Well they headlined a Coconut Teaszer show and ripped it up making me very anxious to hear the new LP—Bomber, the old drummer, is now the singer and frontman—and performs as if he was made for the job—vocally he does sound different than Jason, the singer fans are used to—when they first kicked off their set I thought he sounded a little like Bon Scott from AC-DC—but nothing wrong with that—and they are more not less of a punk band than when Nightmare first came out and it would've been fair to call them "crossover"—the band that preceded them actually got the pick of the night blurb in LA's Weekly entertainment tabloid. I'm talking about the extremely hard-working sincerely D.I.Y. band, The Living End—their dramatic and melodic pure punk rock without a hint of metal is always pleasurable—but they played the best set I'd seen by them yet—I'll probably be interviewing them soon—like I said they work real hard at doing what they do and appreciate more than most even lame media coverage like this here column—so being local boys trying to make good they deserve a full-fledged interview in these pages. One of my favorites whom I've already interviewed played that show—none other than Twister Naked--as I hinted in my lead-in to their interview that was printed last issue they did end up

PHOTO: SUSAN MALJAN POSTER: DOYLE 1995

Left:
Texas Terri's Killer Crows reunion show poster

Above:
Suzy Mae - Photo by Arlen Helm

Right:
Tesco Vee at Raji's - Photo by Ed Perry

getting Grace back on bass and moved Eric to second guitar after giving poor Johnny Ho the boot—just wait until you see the Holy Water video Dave Travis (he helped edit that Sonic Youth movie of Dave Markey's—and will hopefully get some breaks to do his own) did—cux that is another band that gave Johnny the boot—but before they did they had him play a girl in this hilarious video vignette—I hope it comes out in some form! Anyway Twister were also in fine form--they joke around about their metal tendencies but they are way too over the top to be considered crossover or any other kind of metal—they are pure punk rock but just happen to have some really heavy horrific songs that are as heavy as any heavy metal—I've been calling them hardcore—but like any band with originality that pigeon-hole doesn't fit them—in a way they're carrying on a horror punk vibe ala 45 Grave or Haunted Garage—but without the gore theatrics or costuming—anyway they rule and they are one more band you need to go see whenever they play. Also The Creamers did a fine set that night—they've got a new record coming out on Triple X so I wouldn't be surprised if they take off on a tour soon, though I neglected to ask them if that was the case -- I've still not decided how I compare their current line-up to the one I saw last time I was out with three gals all up front—but I can say with no qualms they're still good and worth going out to see. Now I guess I'm gonna take time out here to detail a couple of reactions to the last Shaneshit—or in one of the cases a belated reaction to an earlier column—yep, the cows are coming home to roost. I'll begin by pointing out that somewhere around here is a pic of the Red Aunts performing down in San Diego. Well their singer Kerry saw me out in front of the Jabberjaw and made the point out of telling me my last effort was a real loser column and I think she felt that way mainly because I ran that "Which Muff's Muff" pic—that created a little controversy because at first when The Muffs heard about it they thought Arlen was having a picture printed of them that was too revealing and which he had supposedly promised to never let anyone else see—well I don't know what picture that was—but I knew the one I was using was cropped so that no one's face was visible and the damned picture wasn't that revealing so I didn't even trip on asking them first about running it —but when I heard from Arlen that they were upset I jumped on the phone and explained to both Melanie and Kim the nature of my column and how I am committed to prurience as a positive value—that sexiness is a thing all punks should flaunt—male and female—but that since I'm a hetero male I'm personally into pix of chix adorning my column—and if the pix are revealing or enticing—all the better—well the girls of the Muffs assured me they weren't prudes and when I described to them the actual nature of the picture I was running they gave me the go ahead. So when it came out and they saw it they really laughed—cuz it turns out the exact same picture had already or was in the process of being used for the cover art of a release of theirs. Yet a month later here was Kerry giving me shit for using it—I felt like telling her to be careful—cuz if Arlen happens to catch her in a revealing pose and snaps it I wouldn't hesitate to use it—the only thing is that's not really true since I'm not into running pix people specifically ask me not to—it's like if someone tells me a story or rumor and asks me not to pass it on—I respect that cuz what I am is a fucking fan—not some muckraking journalist trying to "expose" things—nor am I a paparazzi whose whole mission is to get the photos that those being photo'd never want to see the light of day. But I did figure I'd go ahead and bring this up as an opportunity to once again solicit sexy photos of any female musicians, writers, or just fans who'd like to have their pic here in Shaneshit—meanwhile I assume Kerry will have no objection to this live action shot of her band—by the way I got this shot from Jim Thompson who did a zine out of some small coastal town called Tastes Like Chicken—and who now has relocated to San Diego instead of his distant Northern Cal. home—I assume he'll keep his zine going—but for sure he will have alot more photo opportunities down there. The other negative reaction I got was that very same night at the Jabberjaw when this girl warned me to watch what I write—my queries in to what the hell she was talking about led me to realize she was upset because I mentioned how distracitng it was at this party with the Laughing Hyenas when she was singing at the top of her lungs—I think she also took umbrage at the fact that I referred to her and her friends as "flirtiing" with John, the Hyena's singer. I guess she is some kind of Riot Grrrl or something and doesn't like that term—oddly enough I turned out to end up talking to another girl who was at that same party who agreed that flirtation was an appropriate description and a harmless concept as well. Of course this girl had already gotten my praise in my description of that party cux of how she compensated for the singing distracting from what me and Todd Swalla were listening to by doing some go-going to it. Anyways it is fun to get reactions—and often more fun to piss somebody off than to gain praise and have people doing any arselickin cuz they're anxious for "press"—so now I can return to detailing the live shows I attended since last column and hope I can remember to mention every thing i promised anyone I would write about--actually I'm still stuck on this most recent weekend that contained the Shaneshow—cuz inbetween the Saturday night Teaszer show and Sunday night at the Hong Kong I attended another cool show—this one was a matinee at this all-ages spot called the Macando—its not too far down the street from the Anti-Club and right next door to the Ukranian Cultural Center—which ,if I'm not mistaken, had occasional shows way back when before the halls in LA got hip to punk rock and it's potential for property destruction. Anyways this bill was slated for 1 PM but the first band didn't go on til 4 PM. That was Bobsled—for a while there I'd seen all their shows—now as they continue to gig alot I haven't made it to each and every one—but I was there for this short but good set at the Macando—and a pic of Jula should also be here with the column provided by Robbie Buscat. I hope to have more of his photos in future columns. The other two bands at this show were both local groups I hadn't made it to shows by yet—so I was stoked about that for sure!. I really had been feeling guilty about missing all the Down By Law shows because I see so much of their bassist Pat (aka Adam Bomb) at all the gigs by my faves—but I knew I didn't care much for Smalley's persona—and that is the way the show worked out for me—cuz they were way more impressive to me live than on the CD—that is often the case with poppy melodic punk—on record it is pop but live it is punk—everybody was ripping on their instruments—including Smalley—but he did go into a too-sincere spiel that is the kind of new agey sentimental crap that has no or little place in punk rock—I will unequivocally say that they rocked—and just as unequivocally that Smalley will never make it for me as a frontman —the other band I saw for the first time was Distorted Pony—they were quite

good-and unsurprisingly to me since I'd read plenty about them and with them they had a similar to Slug and Unsane type groove with maybe a little Oiler thrown in due to the extra percussionist. I'll be checking them out again soon. Once again I'm gonna diverge from an in-order by time scene listing and just drop in on another highlight-this being connected to the reproduction of Texas Terri's poster. The story with me and her goes way back—last time I was out I was totally infatuated with her and I had her pic in the column as haircutter of the cool as well as noting that tapes I'd heard of her singing were fantastic—I'd like to think my enthusiasm was one of the things that made her get off that beautiful behind and get a band together—but the tragedy was that right as her band the Killer Crows was geared up to start playing out I got busted and was out of circulation while she was doing her thing imagine how frustrating it was for me to read a lousy review of one o her gigs when here I am rotting in a cell worshipping her as the virtual female Keith Richards (in attitude and in someways appearance—but Terri sings—she doesnt play guitar in the band)—yeah maybe some of you remember that short lived fanzine called Reasons For Living that had various writers foaming at the mouth about the aspects or particulars of rock ytat made their lives worth living—well the existence on this plane of a girl my age and so good-looking and so much a living incarnation of the kind of Stonesy-punk rock and roll that in itself is a reason for living—well let me just say I was so damned happy to be able to finally see her sing and perform—and it was no letdown—in fact the truth of the matter was I was actually surprised they were so great of course the style was just what I expected —punk rock heavily influenced by roots shit of all types; R&B, blues, garage—not that they were a hodgepodge of styles-they have their own distinctive style attributable primarily of course to Terri's fabulous voice—but not only was her pogoing around superb and loveable but all of the musicians were really serious and obviously working damned hard at being tight.!!! I really want to give special mention to the drummer Rob—he is an old friend of mine who used to be a play-aholic in a few bands —The Fontanelles and White Lightning come to mind. Well he claims that his current sabbatical from playing has left him with a lack of confidence—well everone was watching can testify he is good enough that he wouldn't have any problems getting in multiple bands again—I know of a few personally who would kill for a drummer that solid. Great show by them and I sure hope I don't have to wait another full year to see them play again or that if that is the next show—that I'm out to see it. Before I forget—talking about drummers made me remember that Borax finally got a permanent drummer —due to circumstances beyond my control I didn't make it to their Club Dump show—but I met the guy, Jimmy, and I think he is gonna work out judging by how he already really seemed like one of the fellas——fiery-ass Dedra ain't gonna run this guy off—I think they're gonna do just fine—and I'm excited because Dedra told me they're geting a tapes worth of recorded material ready so they'll have that available at the upcoming gigs hopefully by the time you read this —which further reminds me that Twister Naked has already done that—you can check out my review of their tape in the review section this issue—but until Borax and Twister get the label support/signing they deserve you'll have to be happy with their D.I.Y. tapes. Let me hit another highlight here —once again Alison's energy was responsible for getting a great show together—this time with headliners the Hansen Brothers. That nane is derived from Canadian hockey humor—I forget exactly how-and the band consists of the Wright brothers, the actual siblings who are the rhythm section of NoMeansNo—now I didn't interview them—Thrashead and Thom did-so I don't even know the whole impetus behind this side project though I know they're famous for their many side projects through the years-sometimes playing as just a duo—but the Hansen Bros. are nothing experimental or less than a full band—as advertised by the group themselves they are living breathing incarnations of the Ramones—all the flyers and press always mentioned the Ramones connection—and on their CD all the members take the surname Hansen—but it isn't just rhetoric because the original material all sounds like it could be off some apocryphal missing Ramones album back when they were young enough to really mean it in the most visceral of ways. Hansen Bros. are just so-so high energy—they definitely ruled and I'd be a liar if I didn't say I'm even more into them than the father band NMN—speaking of Dad's you all know NoMeansNo's most ultimate classic song "Dad", right? Well they took this song about incest/child abuse/ wife-beating and changed it into a goodtime party song called "Brad" about a Dennis the Menace type kid brother. Same exact music but with all new satirical lyrics and it was amazing how they pulled that off. That was the song they did for the final encore of three!So lets see what other shows I've been to since last issues cut-off point. Well not very long ago at all I went to my first show at The Palace since I'd been out—this was to see Rocket From The Crypt who are now firmly entrenched in my top 10—a much tighter set than the time I saw them open for the Cows—but as on that occasion they were way way better than the headliners—this time it was SuperChunk and all I can say is that they might have been OK—but as with a recent Jawbox set I saw they just didn't hold my attention and I ended up backstage with friends from Clawhammer eating up the leftovers of Rocket's backstage food as both bands discussed their upcoming tours-part of which they'll be joining each other on. Then the next night of that weekend I went to another big show at a venue I hadn't been to yet—this time it was L7 ,Love Battery, and Seven Year Bitch at Fairfax High's gym where we couldn't even smoke let alone drink. SYB were just so-so—I don't know if the original guitarist who od'd was alot better but the mid tempo songs didn't impress much with only the singer standing out at all—put it like this—considering I think they're way better than Bikini Kill you can believe I won't be going to see them-or if I did with very very low expectations. Now I started out with pretty high expectations of Love Battery since I liked their CD well enough—but they really blew—their lead guitarist had the wimpiest sound imaginable, and my buddy from the Coma-tones who I bumped into in there told me the singer was totally imitating Nirvana Kurt in how he performed—he certainly looked like 'em. L7 were good. My favorite songs of theirs didn't sound quite as good live but the songs off the recent record sounded better so it was a trade off—I definitely believe they're playing the music they want to and aren't selling out to anyone else's vision of what they ought to sound like—so they definitely deserve credit for that—but their finale was pretty cheesy and kind of almost hypocritical or at least fickle–cuz once upon a time Earl's Family Bombers opened for them and came out in dresses and supposedly the girls were a little indignant and felt like they were being clowned—which they were in suitable rock and roll fashion—but now for the very last encore they brought out their own troop of Riot Grrrl's—about 8 guys wearing dresses and make-up !! Whatever--but maybe we should've trademarked the expression when we had Falling James on the cover and dubbed him a Riot Grrrl.So lets see—I guess one of the other recent mucic memories was when I made it to the Humpers show at Raji's—cuz while I was waiting for them to go on I discovered another band I like alot—these guys are called Snair and originated back east(which they look like—like the Mad Daddy's or something) and now I guess they're based out here and I'll be looking to catch 'em again - they're like a hybrid between early Ramones and early Hangmen. So check those guys out and I hope to have a demo to review soon. Quite a few of what I call the heavyweight post-punk type bands have been around —I saw Tar, Hammerhead, Unsane, and The Melvins all in a few week period and some of them more than once. Now I'm not saying these 4 bands are super similar—just that they were all so dense and intense sonicly that they were hard to assimilate in any rational fashion I can communicate on paper. So I'll just mention trivia—Thrashead and I got a good interview with both Unsane(at Bogarts) and Hammerhead (at Jabberjaw)—it was pretty funny the way Pete of the Unsane clowned me after I used my "hey give me a copy of your CD and I'll review it" line—but he was a great sport who did come through for me. Live one noteworthy trick of the trade that Unsane uses to build maximum intensity was to allow high end feedback squeal from the bass amp to connect the songs into the wall of good noise they most agreeably are. Tar, who I caught at the Whiskey and whose tourmates were Jawbox, whom as I noted I had to walk out on due to insipidness on their part or cretinousness on mine take your coice--while this might sound silly I'd say Tar is almost like a cross betweeen Unsane and Gashuffer—not quite as beyond rock as Unsane and not quite as recognizably rock as Gashuffer-(of course all of these bands *ROCK!! but I'm trying to split hairs here and analyze these various musics)--Tar were tight with a capital tight. I think I was too stoned at the Melvins to remember nuances—I certainly liked 'em alot but I guess they border on doing what Flipper does—creating songs that get you squirming—the old noise annoys syndrome—whereas Hammerhead could make this heaviest of heavy genres seem light but not lite if you get the difference. Suffice to say all four of these and Gashuffer who are in a different subgenre but who I saw in the same time period I'm talkin about(they were on a bill with Hammerhead at the Whiskey that also included The Humpers), yeah, suffice to say I'm anxious to hear/see all again soon. More trivia—the drummer for Tar used to do a fanzine called Big Yeah! out of DeKalb Illinois in the mid-80s—at which point I used to correspond with him. He was in a band called The Wayne Foundation but he also told me about the side project he was gonna try to squeeze in for fun, a more or less hardcore band called Blatant Dissent. Because they were not totally original at first Albini didn't want the credit for the knob twiddling—of course nowadays when Albini has been making a living as a producer and has himself slagged bands he has worked with Tar is the kind of group he is happy to work with—I'm not saying he has produced all their lps, I'm not sure—the point I'm trying to make is that when they made an LP called Hold The Fat as Blatant Dissent I was sworn to secrecy about the participation of Albini—Mike G., my bud the drummer just wanted me to know that Blatant was a little more than just a garden variety hardcore band—well before you knew it they changed their name to Tar and became one of the Amphetamine Reptile stable of postpunk bands—now they've left Amrep to the dismay of the Haze so they could be on a label that is local for them—and one with better distribution. Meanwhile I was told that Hold The Fat finally got released on a German label about 18 months ago to little fanfare—go figure —While I'm talking about bands on Touch and Go let's talk about Mule-- I was real curious about them being as how the other half of the original Laughing Hyenas line-up wound up as Mule—but being the fuck-up I am all I managed to catch out of three LA area shows was the last minute of the last song of the last show—but that didn't stop me from giving one of the ex-Hyena dudes, Kevin, the third degree—he seemed to know more or less who I was and seemed casual with chatting and he ended up being my ride home since I'd taken the bus down to Al's in an effort to catch them. What he told me was this—that the line-up of Hyenas broke up after he'd been in a serious vehicle accident and to have the proverbial plate on his head—he said John gave him shit saying he wasn't playing the same. Now when I talked to John about this split he said it was musical differences and that Kevin no longer wanted to do the real intense stuff like the song that ended up as the title cut of the ep out with the current line-up, "Crawl"—but Kevin says that is bullshit and that he wrote alot of that song "Crawl" and that no way was he against being heavy—he now likens Mule to a cross between Jesus Lizard and the Bad Livers. He also asked me to print that when Courtney Love stayed at his house in Detroit she stold a bunch of clothes-he even reminded me so there it is Kev—now I put them on the spot and repeated a rumor I'd heard that they took their name from an already existing band that they did a show with—and it turns out to be true but something they have no remorse about since they more or less called the dudes in the other band out when they came moping around snivelling and telling people at the club how they got ripped off. Basicly Kevin said the other band sucked and they merited the

Above: One time paramour of our hero...

Right: Brandon Cruz of Harmful If Swallowed - Photo by Ed Perry

Below: Iris & Mandy of Pink Sabbath - photo by Arlen Helm

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name and then when they got sick of the whining they offered to settle the dispute with fisticuffs maybe a little excessive not to mention archaic but it is not as if they themselves are the type of band who would begrudge them a name. The little bit of Mule I heard was quite exciting—the last thing I'll say about them is that they seemed to take just as much umbrage at my comparison of them to the Gibson Brothers as Thrashead's remark about Lynerd Skynerd—oh well -hopefully they'll come out again soon but since this was already the second time to LA it might be awhile while the rest of the world gets to catch up—meantime get the record on Touch and Go.Still a shitload of gigs and some zines to cover—how 'bout I describe the decidedly anti-climactic meeting between me and Tesco—loyal readers will recall my reminescing about Tesco and my correspondence and how he broke my heart one day when he just stopped writing—I didn't try to put him on the hotseat—shit I didn't even ask him when the next Forced Exposure, a zine he has continued to write for through the years,was coming out. I did catch both of his LA shows though, at the Teaser and at Rajis—at Rajis some drunken friend of the Twister boys,who'd ripped it up earlier that evening , went all the way south when Tesco hit him with silly string and attacked the stage—literally—he was tossed out and the show—and I do mean a show continued—Tesco used different props and costumes for each song-but by far his most favorite theme was Jeff Dahmer—Tesco even had these Jeff Boy-ar-dee aprons he was marketing—and a special T-shirt that utilized the shots from Answer Me! of the head, hands, penile remains of one of the victims. Tesco's voice remains in good form—ditto his lyrics are as hilarious as always—musically it didn't get as metal-ly as some of the incarnations of Tesco's bands—just some decent retropunk by a guy whose birthday is only 24 hours different than mine. The most packed show I'd been to yet not counting the all ages punk shows at the Palomino was The LunaChicks at the Teaszer—afterwards I got forward enough to ask Squid, the bass player who also sings, fronting the band for one song and backups on the rest, if I could kiss/suck her sweaty, hairy armpits—but the act was too intimate for her to submit to from a stranger—both her and the lead singer tantalized me all night displaying the hair under their arms to me—which is a fetish of mine but besides that they also rocked hard—harder than I'd expected--so while L7 still has my favorite recorded material by an all girl group, and Babes In Toyland still have that icon of punk cool in Lori Barbero, I'd say that I enjoy The Lunachicks the best of the three. Their set at Bogarts was also quite well attended but there I'd say the Cowgirls who opened both LA shows, held most of the audience and it thinned a tiny bit by the time the Chicks played—but at the Teaszer it was a Chicks crowd. Marcia Brady indeed! As far as bands that I saw for the first time since last column that I haven't already mentioned I ought to say something about the Grey Spikes—I saw them open a Teaszer show and was favorably impressed with the singer who has that star quality—or maybe its just that eyeliner—but the musical vibe is right down my alley—a gritty blues -punk that like alot of my favorite bands from anywhere sounds like it would fit in nicely amongst my Aussie stuff-live the band was a little lackluster but these guys have a manager and are pretty busy putting out singles and a full-length tape release—which I review this issue—so they're a band to watch for. Now this last time I was in the joint I spent part of it up at Tehachapi, a state prison near Bakersfield—so I ended up meeting and geting to know more people from there than I ever had before—well lo and behold I return to La and it seems like Bakers folk are heading for LA at about the rate the rest of the world's bands are all heading for Seattle—actually I'm mainly thinking of Jay Naked as far as an actual transplant—but one of the other bands I discovered this past couple months is based in Bakersfield—and Buck Owens they ain't—I'm talking about Cradle of Thorns who I think I mentioned in a prevous column after seeing them at Raji's—well now they have a label deal with Cleopatra—and them and labelmates Sex Gang Children did a Whiskey show—like Sex Gang Children the thorns are somewhere in the spectrum of goth or gloom or death and actually seem like they belong back in the Krypt club era—but they are fresh and the dual male and female vocals keep it interesting—especially since the male singer is so frenetic on stage—while the girl—who looks like his sister but probably ain't--stands and delivers her parts in a pretty but not too ethereal voice.I got something of theirs for review as well. I caught a San Diego band that came highly recommended called Pinching Judy—but I'm having a hard time recalling what they were like—perhaps melodic punk too rote for it to stand out. I missed a Kansas City band called Season To Risk but got their single to review—in fact they gave away about 20 or 30 singles at the end of their set—first time I've witnessed a band that anxious to give merchandise away. Caught a new all female band called Shiver and whose flyers claimed 100% clit—they were OK and certainly deserve Arlen there to document them—actually I liked 'em better than Seven Year Bitch. Almost forgot one of the most awesome shows—Devil Dogs at Rajis—they were one of the bands I saw my first week out—and here they were back already—and they played an even longer and more fulfilling set but still playing one of my all time favorite songs by one of my all time facvorie groups, the long-gone Fun Things. A new group with Javier ex Zeros and True Believers called Sacred Hearts also played that night and were real good in a Stonesy none-too-distorted guitar way—yet another local group to watch out for—one local group that I'm gonna for sure be interviewing is Impatient Youth—check out the picture of Susie Mae around this column somewhere—that pic goes back to Red River days—the band that Billy and Susie had inbetween the two incarnations of Impatient Youth—their set is really tight—they'll play three numbers without a pause but it is a trip how alot of groups that have been around for awhile really been through the mill so to speak—are coming back with some of their strongest material ever—that applies to Legal Weapon whose interview appears this issue and who also played more great shows since last col. It also applies to DeDe Troit's reformation of U.X.A.—she now plays a mean guitar as well as sings—and it applies to Tex whose latest demo is as cool as anything she's done—lets wish a full band on her cuz she won't be able to play out til she gets one—I did get to see her sing in front of a band at Baba's Sound Check reunion show at the Lingerie —Sam Mann the old Water Buffalo Poobah did this execrable song about hating cats to kick the night off and some real cool instrumentals by players from the old Hollywood Hillbillies ended the evening. And the cavalcade of hits goes on and on—I'd certainly be remiss if i didn't mention Lipstick Sandwich—a band which is filled with old punks doing the old punk songs—Dez sings and plays guitar so I got to see him be old bandmates Ginn and Rollins all rolled up into one on a version of "Slip It In"—adorable Annette plays bass in this band—and I think I heard someone say the drummer (who also sings some of their stuff) used to be in Sin 34. They really had a great sound and so nostalgia was besides the point. I saw Truman's Water again—though at this one show at the Teaser their drummer got lost on the way up from SD and got there in time to play the last song only—but the jams with Tesco's drummer were pretty cool—due to the nature of their almost experimenntal sound some live sets are better than others—but a slew of bands will be trying to sound like them now that they made underground status thanks to John Peel—just like when Pavement caught the buzz a lot of heavily influenced "imitators" surfaced—while I don't know if they're consciously into Truman's Water—but a band I saw from Santa Cruz called Bakamono has that vibe already. More imitative of a bigger trend, namely grunge, surface persons of a band called the Deftones-I think they're out of Sac but they look like the Seattle drizzle ain't dried off their flannel yet—they were ok but the singers stage presence reminded a little of the guy in Gobblehoof- and they do that ominous heavy thing way better. Who else, who else—oh yeah—caught The Obsessed—and like Motorhead they are a runaway train of nonstop riff rock with the bass as important as the guitar while on the other side of the coin I saw yuppie nightmares Love Jones—the lounge act from hell—hey guys—the joke ain't funny—you are what you portray! Caught a band at Raji's called Spinewire who seem a little like Babyland without the computers—no computers—but they did have TV sets tuned to nada all over the stage for their equivalent of candles for atmosphere I guess-they were loud and proud enough to go checkout again sometime. Bands I already know I love whom I saw play in the last couple months include Backbiter, who now are on hiatus while their drummer tours with his other band, Clawhammer. Clawhammer also fit that bill, as do the SuperKools,Oiler, Red Aunts,Anus the Menace,Motorcycle Boy,Trash Can School,Borax,Sandy Duncans Eye, Muffs, Honk If Yer Horny,,Butt Trumpet, Harmful If Swallowed(another band I plan on interviewing soon cuz every time I talk to Brandon I get a features worth of info)—I stand by the claim that a night out with any of these bands is worthwhile—so now that Ive almos t caught up I can see what I left out—like Helios Cree he was great fun and had cool songs—but the weird effects he used were too limted and thus repetitious as his pretty long set at Bogarts of songs from all periods of his career were performed.,Then there is Adam's side project that has all-star guests, like guys from the Chemical People and I think the Muffs in what they call Jamie and the Punk Rock Vato's —they were fun—but not as funny as the F-boys who played one of the weirdest non-sets I'd ever seen-maybe only rocking out on a song or two and just trashing their stuff and talking inbetween about nonsense—coupled with the frontmans outlandishly tacky grunge/psych garb their take on hardcore punk can be almost like performance art—or at least on a night like that—it was totally unlike their set at the Palomino when they opened for NOFX.—and I forgot to mention that Joe Baiza opened up for the Hansen Bros. show that Alison put together along with Pofdefect--and though advertised as a trio Joe had all kinds of musicians up on stage before the set was over—but ironically it was as a trio with Joe exploring the fretboard with only a rhythm section behind him that I enjoyed the most-and I don't want to leave out 27 devils Joking whose LA dates I saw and whose Texas-style garage punk will always hit a chord--in case you forgot the main guy, Brian Curley, has been Roky Erickson's babysitter and bandmember on a few occasions as well as playing bass for Lester Bangs back when that rockcrit thought he could do it too--crazy guys like Roky usually make better punks than articulate ones like Bangs--maybe---ok,ok—for those of you who looked down one day at Shaneshit and thought—hey—I thought this was a column about zines—well it still partially is—I mean I've just got to tell you about this publication called Abuse—this is issue number one too—they call themselves a mail-art compilation-but in this case they submitted a request to contributors to describe their carnal desires—or at least alot of the submissions are not drawings but letters sent back in about carnal desire—and here in one publication we have the polae opposites of punk—Ian Mackaye and GG Allin—all Ian did was send back a two sentence postcard declining to contribute but thanking the editor for the request—jeezuz-what a frigid bitch he is—asexual I guess—I mean have you ever heard of him having a girlfriend—better no sex than GG's sex though-cuz GG outdoes himself in this letter-claiming one of his biggest trips has always been eating shit-and how he has collected it out of toilets and saved it in jars to smear on himself and eat while jacking off—but that aint all folks—he claims his dream would be to work in a morgue so he could fuck the dead and eat their flesh—a fucking necrophage—the other highlight is a romantic ode to Donny the Punk from some skinhead who'll give him a beer if he services him and all his buddies—and since that is the kind of thing Donny is into...Speaking of Donny—he's been wanting me to mention this New York zine that has been publishing his stuff—the zine is Under The Volcano and it is alot like Real Life as far as size(like a comic book),paper(newsprint), and that it is free locally—they've got the regular stuff, interviews, features, and music reviews—no particular focus on their local scene—more like trying to get coverage on bands that pass through or that have otherwise caught their interest—this most recent insue has HighBack Chairs, Rocket From The Crypt, and Superchunk—it ain't essential but it is decent. I got a long letter from Belgian cat Kris who visited America in January—, but whom I missed and didn't get to meet—so he filled me in on what he did over here and sent me copies of all the Pit's Bulls that have come out—I've written about it before as the multi-lingual record of all that passes through their little hot spot—he also sent a new publication that comes from Holland that devotes itself exclusively to reviewing 7 inch vinyl. Kris writes for it, but it emanates from the same place Groningen that did that great compilation LP of bands that had played there—this Feb 93 issue is the first so now is a good time to start collecting FAB'45 it is entirely in English by the way—and this initial issue has an interview with the honcho of Estrus records—there is alot of New Zealand stuff covered and a rundown on there local scene.Well that is gonna do it this time—keep that shit coming to my attention at Flipside. I never got around to answering the rant some clown did in a letter that Al used last issue—but I did get one letter from the guy who produced the Gits LP thanking me for my review but concerned that I'd made factual errors about who produced the damn thing—well without looking back at my review I must say I don't recall mentoning who the producer was period—but just for the record and to satisfy the author of this letter I will now reiterate that The Gits LP Frenching The Bully is decent Creamersesque rock and it was produced by Mr. Scott Benson—he assures me that the next lp due in August will be miles beyond the first—we shall see. I Remain, the Rock and Roll Bank Robber Shane Williams

Red Aunts - photo by Jim Thompson

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Paul Schwarte
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Holland

PRIME TIME TVTV$

BY BLAZE JAMES

MICHAEL WILL WOO-IN US.
The L.A. Mayoral Runoff.

Don't tell me. You, like any caring and concerned liberal minded southland voter, are voting for Michael Woo. After all, who would even consider voting for a wealthy REPUBLICAN WHITE MALE? I'll tell you who-ME. Have you been to Hollywood lately? If not, go there. It's a fucking pit. Ever since the beloved Woo began his reign as councilman to the Hollywood area nearly a decade ago, this once glamourous community has been drained of it's lifeblood. It is now an eyesore which attracts flys and derelicts rather than tourists and business. The decline of Hollywood has happened more rapidly apparant than that of any other community in the confines of Los Angeles and much of this blame can be laid directly on Mr. Woo's table. He seems at war with the nightlife in the area, which a decade ago was a model to the world, but now stands as an embarrassment. His sanctions against the Palladium (forcing shows to be over by 10PM, holding them responsible for concert goers actions OUTSIDE the venue) were so stringent that the owner, unable to continue business this way shut his doors last month. This was an embarassment for Woo, so he begged the owner to remain open while some accomodations were made. As for other venues, parking has been stripped, fees raised and police pressure greatly increased. Crime in Hollywood has risen 65% in the last ten years. Homelessness is rampant. Businesses have left in droves, including the ailing movie industry which is searching for a more affordable atmosphere that appreciates the business. Woo is especially adept at sucking up to special interest groups and accepting questionable campaign funds and he reportedly ignored his own zoning regulations when he recently added on to his already sizeable Silverlake home.

Woo, seen to many as a hero to the minority cause, brushed off responsibility when his campaign manager made a jeer at Riordan which was offensive to many whites and it was recently disclosed that the bank owned by Woo's family has a putrid record of extending loans to Blacks. What our city needs now is some aggresive leadership. We've painstakingly put up with Bradley's increasingly lackadaisical leadership the last ten years of his 20 year tenure. Woo is Bradley light, and is much less powerful and respected than Bradley was when he was elected. Riordan will be aggressive and attack problems without being swayed by the special interests and use his proven business savvy to bring a strong business base back to a city in dire need of jobs and tourism. Riordan would also bring a lacked balance to the city. Not unlike the presidency where 12 years of republican rule were swinging us too radically to the right, 20 years of liberal rule in L.A. has sunk us to the depths of radical liberalism. Obviously my argument is more anti-Woo than Pro-Riordan, but if you seek out information on the candidates and look at the issues with your head and not your heart, you will do what I am going to do, and that is VOTE FOR RICHARD RIORDAN THIS JUNE.

RIGHTS OF PRISONERS

Last month, the morning after the TV$ played in San Francisco, the 4 of us were sitting in a liberal cafe in the Mission district. If you've been to SF you know the kind of place. Overpriced slop on unclean plates, coffee in old, stained mugs, many of which the handle is broken off. Flys whizzing around your head. "Sorry, no coffee, only cappacino" Anyway, on the wall was a billboard entirely covered with solicitous militant flyers. Most dominant was one decrying "Prisoners' rights violations". I thought out loud to my mates, "Are people really so alone?" Are their lives so empty that they have enough time to take on such ridiculous causes like making sure convicts have sanitary toilets, plenty of elbow room and free health care? Yesterday, an article in the L.A. Times addressed the same issue. It stated, first of all, that the budget for inmate health care stands at $40 Million. FORTY FUCKING MILLION. This amount, with AIDS on the rise, is going to rise even higher. The health care is better in L.A. prisons than that of a significant amount of L.A. familys. In fact, the Times quoted Dr. Orlando Pile (Head of Communicable Diseases, L.A. County Jail System.) as saying "Many Prisoners who are released from Jail say they purposely commit crimes to get back into the Jail Hospital Wards". That should scare the hell out of you. It makes me sick. Sick enough that I want to commit a crime to ensure proper treatment. Does progressing as a society mean we must comfort an care for Murderers, Rapists, Theives, Drug Dealers and the lot? What kind of society embraces these criminals more endearly than it's law abiding men, women and children? Recent rhetoric by some supporters of the aforementioned creep Michael Woo suggest that gang members arrested for graffitiing should be sentenced to a four year art degree at a local University such as UCLA, in order to embrace their deviance and teach them how to use it to embetter society. NOT WITH MY TAX DOLLARS, MOTHERFUCKERS! Is this the road we want our leaders to take to reach a better Los Angeles or America? Someone should by a road map because they are fucking lost. Reward criminals. I'll tell you in the future, historians would look upon us and laugh at our imbecility. What is going wrong? This is part of the Liberal depths we've sunken to that I mentioned before. As I've said in past issues, I am a soldier for liberal causes, but this is our Vietnam, friends. We were taught that in America you are rewarded for hard work, carrying your own weight, and not fucking over everyone on the way. Some powerful people have made it so that hard working people are losing their jobs and losing their houses while cold blooded murderers are getting three meals a day, all their proper shots and immediate, free health care. Call me callus, but I think this is unjust, it is criminal, and it makes me want to kill (at least I'd be free of any financial burden for the rest of my life and well fed, too. Maybe write a book and sell the movie rights. Hmmm...) Talk to a family member of a recent carjacking victim. The criminals are winning, friends. I've got no sympathy for these heineous bastards. If you want to volunteer your hard earned dollars for criminal welfare, sign up and spend to your sweet hearts content. Personally, I couldn't care less if (I'm talking serious criminals here) we overcrowded their cells, fed them scant amounts of bread and water and had one inexperienced doctor for each prison. Their are more dedicated, hard working people in this world who deserve our money and our attention. Thanks for your time.

Blaze James/TVTV$
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Los Angeles, CA 90027.

BOBISMS

So, this issue I'm interrupting the normal subject matter of this column (i.e. "the scene", local bands, backstage gossip, bullshit, zany photos, Naomi, etc. etc. etc.) to bring you tales of my nine day vacation in Seattle. We'll be returning to regular 'ol Bobisms next issue, I just didn't want you all to think I was getting self-indulgent or anything. -Bob Cantu

Bob's Spring Break Journal:

April 2nd, 1993

Departed L.A. X at 7:35 P.M., bound for Seattle. My head was still reeling from the Hansen Brothers/ Popdefect show the night before at Raji's. The sensation of flight combined with a hangover was oddly reassuring. Sort of like returning to the womb. Flew Alaska Airlines and yes, the food sucked. (Ham in pita bread - the worst ever!) Ronnie James Dio was on board the plane, I think. He looked like a balding little troll and was surrounded by a full-on rockstar entourage. I'm pretty sure he was Dio. After we landed at Sea-Tac, the rockstar disembarked first and there was a limo driver waiting for him. I was right behind his entourage, when Stf saw me and ran past him to greet me. Dio looked genuinely surprised. Guess he thought she was a groupie. Stf gave me a hug and whispered "Who's the rockstar?".

Stf took me directly to the Offramp where, as luck would have it, Slug and the Unsane were playing. We missed Slug, but I liked the Unsane that night better than I did when I saw them at Jabberjaw a few weeks earlier. There were a lot of familiar faces in the audience. I saw Kat from Babes In Toyland and her hubby Stu from Lubricated Goat, Eric from Hole and Selene from 7 Year Bitch. I should mention that the Offramp is sort of like the English Acid of Seattle, that is to say it's usually humid and packed and mostly frequented by impatient rockers in leather jackets. As another point of interest I should mention that Stf can piss in an alley faster than any girl I know!

April 3rd

This morning I finally took the famous Underground Tour of Old Seattle. See, Seattle is built over the ruins of old Seattle which burned down in 1889. I first found this out when I was a kid and I saw this made for TV movie that came out around 1973 called The Night Strangler. In it, Darren McGavin plays this reporter named Carl Kolchak who's hunting down this mad strangler-killer who's hiding in the underground ruins. It looked really cool in the movie, all misty with rusting Civil War cannons and cobweb covered horse drawn carridges sprawled over the cobblestone streets. Unfortunately, the real ruins are nothing like that. In reality, the Underground Tour is much like visiting your parents musty basement, only not as exciting.

The evening was a blast, though. I went club hopping with Stf, Suzie and Vance. Our goal for the evening was to make it to the Color Box in time to see Crunt. Crunt is a brand new project that features the husband and wife team of Stu and Kat on guitar and bass, and Russel from Jon Spencer Blues Explosion on drums. But, of course there were a few stops to make along the way. We started out at the Offramp where we drank a few beers and I checked out the Superkools' soundcheck and deli tray. Although I have a problem with their clientele, I do give the Offramp an "A" when it comes to hospitality to touring bands. Next, we jetted over to the Crocodile Cafe to check out Black Angel's Death Song. BADS unveiled some cool new tunes and Lisa (formerly their foxy bongo player and now their foxy drummer) has proven to be quite an awesome beat mistress in

Far Left:
Kat of Crunt

Not Quite So Far Left:
Kat & Stu together

Below:
Selene, Jennifer, Courtney and Val

All photos by Bob

her own right. Members of Love Battery and L7 were in the audience but there was little time to shmooze since we still had to get to the Color Box in time to see Crunt. As it happened, we should have hung out longer at the Crocodile 'cause Crunt ended up being last and the band that was before them (I didn't bother to write their name down.) was just dreadful. So, to kill time, we drank beer. The singer from Pearl Jam walked in, but I think everyone assumed he was a look-a-like and nobody seemed to notice. I saw Ron from Love Battery talking to this fat dude who I thought was Tad. Stf said that she didn't think it was him but I maintained that it was. (I found out much later that it was Tad and I felt pretty smug about that. Hey, I rode on a plane with Ronnie James Dio, I know what's what!) Eventually, Crunt hit the stage and were amazing. Stu and Russel share most of the vocals and Kat, who seemed to be having a ball playing bass and not being the center of attention, sings just one song. The music sounds (naturally enough) like Lubricated Goat meets Babes In Toyland and I hope they get a chance to take this project on the road so more people can see it. I shot a whole roll of film, drank at least two more beers, and the rest of the night was a blur.

Left:
Miss Murgatroid

Right:
Maxibadd

Below:
Superkools at Lake Union Pub in Seattle

More Below:
L7 at Paramount Theater in Seattle

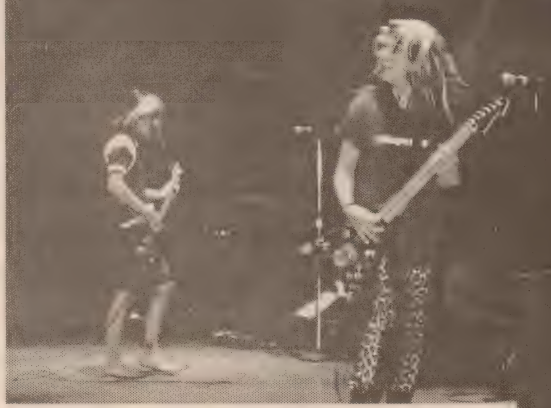
Even More Below Than Above:
Jeff and Janet and an Offramp Deli Tray

All photos by Bob

April 4th

Took a nice little Sunday drive to Vancouver B.C. with B.A.D.S. to see L7 play at some music Hall. We got lost after we crossed the border and had to phone the place for directions. To our disapointment we were informed that the show had been cancelled. (They wouldn't let Jennifer Finch into the country 'cause she was too punk rock. Could happen to anybody.) Everyone was bummed out for the drive back to Seattle but fortunately, Jim, being an experienced camper, remembered to bring a bottle of rum. We ragged on about how lame Vancouver was all the way to the border. Once we crossed over we made a pit stop at a little gas mart that also sold fried chicken. (A "Gas 'n Cluck", if you will.) It was a real Twin Peaks, Northern Exposure kinda vibe. People would go up to the counter and say, "Fill 'er up on number 5 and I'll have two wings and two drumsticks, please.". The Northwest is weird.

Later on, we hung out with Love Battery and 7 Year Bitch at the Comet and drank beers with them. Jim from Black Angel's and I ended up staying at Ron and Bruce's (from Love Battery) pad that night. On the way to their house Jim suggested that we stop off and get a six-pack. Everyone in the van laughed and Bruce said "You guys must be from L.A.". They ended up buying two twelve packs. It was a long night.



April 5th

This was the day of the big L7, Love Battery, 7 Year Bitch show at the Paramount. Jim and I rode down to the place with Love Battery and hung out during the soundcheck. The Paramount Theater is kinda lame 'cause it's a seated venue and they won't let you bring drinks into the theater. 7 Year Bitch were cool. I think that they come off much better live than they do on record. Love Battery played in drag (Everyone plays in drag these days.) and were great. L7 had male dancers who were in drag and during the set Jennifer dedicated "Everglade" to all the Riot Grrls in the audience. The dancers jumped into the barrier pit and slammed in front of the uptight security dudes. (Earlier in the day, when it came time to feed the crew they kicked us out of the dining area 'cause they didn't want to share their food with us. I couldn't see what the big deal was, EVERY ONE of those guys looked like they could stand to lose a few pounds.) After the show we ended up at the SubPop 4th Anniversary party at the Crocodile Cafe. Codene played and there was free tap beer the whole night, so my memory of specific events is kinda fuzzy. I remember that Bruce Pavitt was wearing a red cape and I introduced myself and hit him up for an interview. I also remember sitting in a booth with Selene Vigil, Jennifer Finch and Courtney Love and Jennifer whispered to me that Courtney wants to fight Riot Grrls. I said that I thought that was a good idea 'cause Courtney's got the height and the reach advantage, but she'd have to put weight back on if she was going to be in fighting shape by summer. Everyone laughed and the essence of sisterhood and feminine good will permeated the air. Or, maybe I just dreamed it.

April 6th

Spent the day with the SuperKools at Lou from Freakscene's house. It rained all day and there was nothing to do but drink beer and talk about the high suicide rate. We all agreed that the constant rain must have something to do with the suicide rate, except their drummer John Rippey who said that the dark, dreary, depressing weather made him feel happy. John's a little different. While all the other SuperKools slept on sofas and pullout beds at Lou's house, John perferred to sleep in a closet. Later that night, the 'Kools played at the Lake Union Pub and John wore a Mexican wrestler's mask. They went over well, but I was burnt out before midnight. When it came time to make a mad dash for more beer before 2 a.m., my heart wasn't really in it. We went back to Lou's house and for entertainment Janet Housden ate the worm from the bottom of a bottle of Tequilla. (It wasn't solely for entertainment, Dave Eddie gave her a buck to do it.) Then we watched the comedy channel and I passed out in a reclining chair.

April 7th

The weather cleared up today, it was only lightly drizzling. Took a cab to downtown Seattle to do an interview with Bruce Pavitt and Jonathan Poneman. The cab driver told me that I looked like Bob Dylan and then proceeded to tell me about how the U.S. government assasinated J.F.K. to keep him from revealing classified information about U.F.O.s. Wish I'd had my tape recorder running.

April 8th

Black Angel's Death Song played at the Central Clubhouse in Milton and it fucking rained again! On the way down, the band wondered whether they would be getting dinner at the club. I said that the special was probably antelope burgers. Turned out I was wrong. It was buffalo burgers.

April 9th

Will this rain ever fucking stop? Hung out with Mia Boyle who works for a weekly Seattle paper called The Stranger. We talked about CURSE (Censorship Undermines Radio Station Ethics) an organization dedicated to rescuing KCMU 90.3 FM (A station that once played music as diverse as John Coltrane and Hammerbox.) from managers who have tried to introduce a more mainstream format. Ironically, while Mia and I were discussing CURSE, back home 100.3 F.M., an L.A. commercial station whose playlist included Sonic Youth, Mudhoney and L7 had switched formats to "easy listening".

April 10th

Saw Ovarian Trolley, Maxi Badd and Miss Murga Troid at the Weathered Wall. I felt that since Lee Joseph had put out a record for Miss Murga Troid, who plays accordian and sings, I should probably check this out, even though I've never been able to listen to the single all the way through. She actually came off better live. Another surprise was Maxi Badd, whose drummer was sick and unable to play, but who put on a great show anyway with just the two remaining female members. I thought Ovarian Trolley were just ok, but I have to admit that I was feeling homesick and bummed out by the time they hit the stage. If it was raining when I walked back to the hotel, I didn't notice.

April 11th

It's Easter Sunday and I was hanging out in Reinier Square, anxiously awaiting my ride to the airport and a plane ride that would take me back to sunny California. I talked to a teenage runaway who showed me all the money she had panhandled. (About six bucks in change.) She asked me if I lived with my parents and I said that I hadn't for a long time. She said that she understood and told me if I needed a place to stay that she would show me where the shelter was. I told her that that wasn't necessary 'cause I was going home and she said I should think it over because Seattle was actually a pretty cool place. I told her thanks but no thanks. It sounded fun, but the rain was bumming me out and I had things to do in L.A. She never did hit me up for money.

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THE CAKE MIX BY CAKE

Well, I'm back. I know. I know. My column has been missing for a while. You know what happens - you get caught up in something or you just plain forget sometimes about how some people actually do miss you. Next issue the Cake Mix will be a whole lot bigger with more information about what interests me and, hopefully, more photographs. In this edition, I will mostly let the photos speak for what happened in the last couple of months but first...

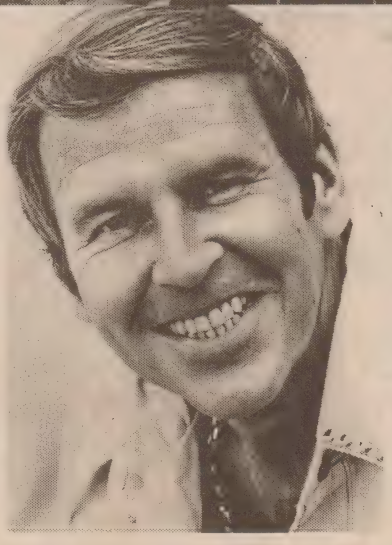
Shows which turned me on include: Sonic Youth and Cell at the Santa Monica Civic on March 3rd; Melvins, Trash Can School and Fluff at the Whiskey on March 4th; Scratch Bongo Wax at Raji's on March 12; Dicktit "reunion" with 27 Devils Joking at Raji's on March 13; Rocket From The Crypt at the Palace on April 9th; Kryptonite Nixon, Fitz of Depression and ButtTrumpet at Raji's on April 21st; Fugazi, Slug and Wool at the Hollywood Palladium on April 24th (which was another unbearably hot show); and, on the same night, Pendejo, Fuck Boyz and the Lazy Cowgirls at the Coconut Teazer & the Muffs at Raji's (which was a secret show). All in all, a great couple of months for shows!

On the Rudimentary Peni front - In the latest Maximum RocknRoll (#120), there is a classified which stated that Peni was going to play a show on April 17 in London. I called the number and found out that the show was cancelled when the power blew during one of the support acts' sets. Fortunately, it looks like Rudimentary Peni will play a make-up show for that show in the near future and, of course, there is always the possibility of a tour in the works. Mark, one of the persons who set up the show, will be sending me a flyer of the cancelled show which I will certainly reprint in the next Flipside. The word out of the Chicago office of Southern Studios is that Rudimentary Peni have finished recording their new album but that there is no release date set yet. Also, Southern Studios will be reissuing all the previous recordings of Rudimentary Peni in the near future. This means that you will finally be able to buy "Death Church" on both CD and cassette and their last album "Cacophony" for the first time on CD!! If anyone has any more information on Rudimentary Peni then please write to me. Martin from Belgium sent me a incredible tape list which has four other live tapes of Rudimentary Peni listed than the ones which I already had and an interview with Grant prior to the release of "Cacophony" in 1988. I now own eight of their shows on tape and will be recieving the last show which they played on December 20 of 1992 shortly.

Before I go on to my next ranting subject, I would like to say that Naked Aggression are possibly the best punk rock band in the United States. They played an awesome set at Nathan's revitalized CELL 63 club in the beautiful city of Granada Hills and are about to release their debut album in May on Broken Rekids (POB 460402 S.F., CA. 94146) entitled "Bitter Youth." It's going to be amazing!

On the Butthole Surfers front - they are presently #1 in the College rock radio charts, released their new album "Independent Worm Saloon" on March 23rd (which actually entered the Billboard charts at #154), are putting out a twelve inch of Trent Reznor (of Nine Inch Nails fame) remixes in May, touring the United States in late May and June (probably in L.A. at the Santa Monica Civic in June) and have a rad video in regular rotation on MTV - "Who Was In My Room Last Night?" which was partly designed by Robert Williams and has a lot of the acid imagery that the Butthole Surfers are famous for. Capitol recently released a promotional 10-inch E.P. with a foil wrapper that has to be torn open to get to the cover (just like the infamous Madonna "Sex" book) and which depicts a man suffering from the rare disease Elephantiasis (an unnatural enlargement of the genital area). This special 10-inch includes unreleased versions of "Ghandi" and "Nee Nee" which were recorded but didn't make it on the album. It also includes three songs from their new album and is pressed on ultrarare brown vinyl (which apparently is quite difficult to conjure up). A new bootleg seven inch has emerged which is actually "The Dick Gas 45" from four years back. It has live versions of "Moving To Florida" and "Sweat Loaf" and a short interview with Gibby. These were taken from a 1986 radio broadcast in Amsterdam. Also, pick up issue five of FIZ with my interview of the Butthole Surfers which took place in mid-January. Definitely unedited. There is also a live video coming out on Tim/Kerr Records shortly from 1991. If anyone has more live tapes of the Buttholes, then please write to me....

Anyway, I'll see ya in two months. Gotta go to Al's now....



Top:
Me and Thurston Moore of Sonic Youth (Kurdt Cobain is in the background!!)

Middle, from left:
Steve McDonald, Kim Gordon, Gene Simmons, Mike and Kira Watt (Note: They're ALL bass players!)

Bottom:
The Great Paul Lynde

Top and Middle photos by Bob Lynde photo by Cake

ORANGE JUICE

BY EDDY NUMBSKULL

What up fellow scensters? Well Orange County presently isn't exactly the punk rock mecca of the planet as it once was in the early eighties but has been purdy happening as of late. Tons of shows, tons of bands, and tons of new hardcore kiddies willing and ready to put OC back on the map. The most happening shows over the last couple of months have been freebies. Cal-State Fullerton and UC-Irvine have been satisfying everybody's musical fetishes with a total slew of free gigs. XTRA LARGE, ETHYL MEATPLOW, GREEN JELLO, THE FASTBACKS, FIREHOSE, DISPOSABLE HEROES OF HIP HOPRACY, ROCKET FROM THE CRYPT, DRIVE LIKE JEHU, ILL REPUTE and shitloads of others have played already. There is usually two or three shows a week and you don't have to be a student to get in. There usually free and if there is a cover it's almost never over five bucks. Take advantage of it. For more college show info call (714) 773-3501.

As far as clubs go there are only two venues doing all ages shows on a somewhat regular basis the Icehouse in Fullerton and the Quality Inn in Anaheim. The Icehouse has done a couple cool shows including NO FX and YOUTH BRIGADE but the cover has been kinda high around $12-$15. John from local ska psychos the NUCXLE BROTHERS has been doing shows at the Quality Inn. FIREHOSE, GREEN DAY, and DOWN BY LAW have played there so far. The 21 and over club scene has been on an upswing lately. The Newport Roadhouse closed their doors permanently ending one of the county's coolest hot spots for live music. But the best dive in the world the Doll Hut is still happening with nightly shows that are either free or a just a couple bucks. Call Linda at (714) 553-1286 for booking. JJ's Lounge in Orange is another hip place doing lots of free shows with THE RED AUNTS, TROUBLE DOLLS, and HUMPERS to name a few. Club Mesa in Newport Beach is booking punk rock as well call (714) 642-8448.

Band wise longtime punk rock veterans DI, THE ADOLESCENTS (now calling themselves ADZ), and THE VANDALS have all been going strong. TSOL and TENDER FURY have both broken up but both band's front men have remained busy. Ex-new TSOL singer Joe Wood is crooning for new alternative-blues outfit CISCO POISON. While ex-orignal TSOL singer Jack Grisham is currently in the studio recording for his new but yet to be named project. Rumor has it that this is Jack's best work to date. BIG DRILL CAR are looking for a new drummer...The MUFFS major label debut should be out by the time you read this...The CADILLAC TRAMPS have been touring and playing their asses off... Ex-MIA members Mike Conley and Larry White are blowing up eardrums in NAKED SOUL. Pick up their ep it fully smokes...XTRA LARGE featuring ex-members of Drill Car, Vandals, and Infectious Grooves have been getting lots of airplay on 100.3 FM...GUTTERMOUTH have also been really busy playing around. There has been a whole onslaught of local bands making serious waves on the scene. New pop-punk heroes the GET-BACKS have a blazing single out on Stab You In The Back Records. The GOODS and The WOMEN have new singles out as well. LIDSVILLE has also been rocking. VITAMIN L, SUPERNOVICE, MOTHERLODE, EVERGREEN, and ONE-EYE OPEN are all names to look out for. The Orange County Peace Punks continue to open hearts and minds with their socially and politically aware actions. Several benefit shows are in the works. Well, that's it from behind the Orange Curtain. There has been so much shit going on that I know I forgot something or somebody so my sincere apologies to those I left out. If you need any info or need help getting a show please write or give me a buzz. Later.

Eddy Numbskull
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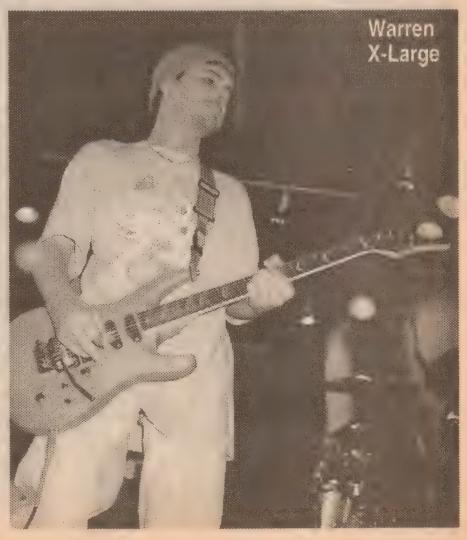

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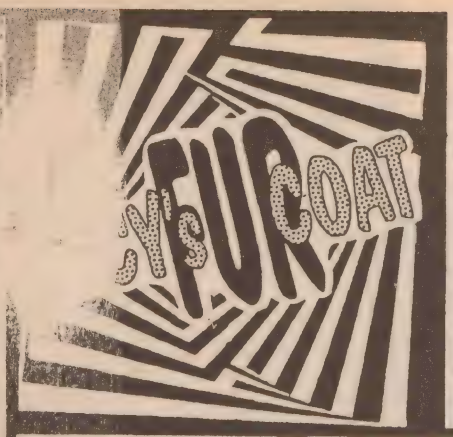

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SAN DIEGO SHIT

BY TED

Saw no more shows than usual these past couple of months, and for this issue I decided to write about everything (almost) I saw these many weeks that pertains to this city. The Lunachicks made their way into town for the first time in a year and a half. They played some all ages club with locals Freak Seen and Critical Mass. The show is reviewed elsewhere in this issue, so look for that if you give are interested. On my way up to Bogarts to see the Lunachicks again that Saturday (Feb. 27), stopped off at Lou's Records in Encinitas to catch Gas Huffer play a wild set of rockin' tunes. I know I ragged on them a year or so ago when I saw them here with the Supersuckers at the Casbah and I don't know what happened between now and then, but they were fucking great this time around. Countryish-grunge played as if they were the inbred sons of the Hickoids born and raised in Seattle.

The next weekend I found my way to the Casbah once again to see Inch, aMiniature, Whirl and Puggy. Puggy came down from San Francisco for a little mini tour and were pretty good "alternative rock", whatever that may mean to you. Inch went on to a full house with some good accessible heavy San Diego "alternative rock". aMiniature played a set of all new songs, except for one from their "Plexiwatt" CD, that are heavier, louder, and just plain better than anything else they have out. Looks like they are going to sign a deal with Restless. Whirl were up next and sounded like all those UK bands (all of whose names escape me), but with louder guitars. Pretty professional and actually pretty good.

That Saturday I interviewed aMiniature which didn't come out, so we'll have to try it again for next issue. That night it was back to the remodeled UCSD Triton Pub to see Radio Wendy, Rust and Fishwife. It turns out that some guy with a lot of money had the place remodeled, put in a sound system, and conned UCSD into having another beer license on campus!! This place is 18 and up (due to the alcohol) and the beer is really good and really cheap. Thank you!!! This place looks a lot different from when I was going to school here, especially when you walk in, and if you decide to drink you have to stay in the bar area and can't see the bands from this part of the pub. Anyway, that said and done, I finally got my chance to see Radio Wendy do a full set. Yeah, yeah, I know you can make a few comparisons to a certain other local heavy guitar riff band that has a saxophone player and just got off of a tour of Japan, but who wouldn't want to sound like them and why shouldn't they? Radio Wendy happens to know how to write some great ass kicking songs that are very noisy and very melodic. Combine that with some really strong guitar licks and you got one hell of a band. They just released a 7" on O's Standard Recordings label that's pretty damn good. Bassist Mark Garris played so fucking hard this night, he not only smoked but was on FIRE (literally)! I bailed after their set to go see Carnivorous Lunar Activity do another marathon four hour set at Megalopolis (they didn't even stop to take a break this time). I know I missed Rust once again, and to make it up for myself for missing Fishwife, I got their "new" CD on Cargo Records called "Ritalin" which is 40 minutes of screechingly good stuff.

Was going to see Drive Like Jehu at the Triton Pub the next weekend (Fri, 3/12), but circumstances prevented me from doing so. This was their first show in quite a while, and they're writing and practicing right now and hope to have a new LP and be out on tour once the summer vacation hits (some of them gotta get that education, you know). Dragged Flipside's Bob down with me the next night however, to see the Superkools, Fluf, and Muffs rock the Casbah. Fluf has a 10" out on Cargo and have a lot more pop and melody than you'd think a couple of ex-members of Olivelawn would have. Still pretty heavy and I'm it's a good release to have. They've even got a video filmed for one of the tracks. Oh yeah-- Superkools and the Muffs also rocked. Duh!

Friday the 19th, was the Rugburns at Kelly's Pub and what a great show this turned out to be. As mentioned last issue, the Rugburns are an acoustic duo, Robert (the Doctor), a high school teacher, and Steve, a drunk. Here's a typical show from them (if I can piece this all together correctly). Slow acoustic songs, fast acoustic songs (all great quality) and sometimes Robert will whip out an electric guitar for added effect. In between songs, the band reaches behind them and picks and chooses from their half drunken glasses of Guinness, Jaegermeister, whiskey, and whatever else they happened to have lined up that tickles their fancy. After playing a few perverse songs and a rockin' song that had everyone pounding their mugs to the beat, they decided to take a break and drink some more. Dennis from Carnivorous Lunar Activity stumbled in, drunk out of his mind and passing out all over the place (this was good, because I snuck a few Guinness' from one of the pitchers that he so foolishly bought). After the break the Rugburns called a friend of theirs, a guy named Mike, onstage (after pouring a pitcher of beer all over his head) to help sing "Seven Drunken Nights", an old Irish folktune. This is a great one, where Steve plays the part of a drunk, and Mike plays the part of his wife who nags him all the time and always ends his spontaneous naggings with "YOU BASTARD" (all the time sounding like Billy Milano from S.O.D. doing "PMS Blues") and then proceeds to jump up and down like a maniac, spilling beer everywhere, grabbing more from the front table to do it all over again. In between this, Robert pulled down Mike's pants while he was singing and by the end of the song was on the ground on top of Steve where they finished the song. I find it really interesting that the most spontaneous and exciting live shit that I see (both here and LA) comes from two groups of guys who play wimpy little acoustic guitars. Fuck, I just wish I had a camera for this shit. Meanwhile, Dennis is telling his friend's mother who showed up, how he loves her son so much that he wants to fuck him in the ass and suck his dick. An hour or so later, Robert leaves and Steve closed the bar playing a couple of really touching songs that had the whole pub just completely silent and entranced, which is very rare for this place which consists of mostly college dorks who are extremely loud when acoustic bands are playing here. Hanging out in the parking lot (trying to get Dennis into my fucking car) was even more fun, because while he and Steve were passed out arm-in-arm in the middle of the lot, I got to kiss not one, but TWO girls on the LIPS! I guess this definitely qualifies me as Flipside stud of the year (or maybe even decade)! Thank you. Thank you.

The next day was almost as great, as I had five bands/people just blow me away. Started off at Cafe Chabalaba, where Contra Guerra were playing with a new guitarist. Also on the bill were two people from Boston who did solo stuff. First up was Mona, who plays in a band called Spore who will have an album out in June on Taang, who incidently just opened an office in San Diego. She played moody solo electric guitar and had a really neat way of incorporating distortion in with the softer parts of her songs. The other soloist was a street performer named Mary Lou Lord. She plays acoustic guitar in the subways and parks of Boston for spare change and is very sweet in addition to being an excellent guitarist and singer. Did a few covers, including part of "In Bloom" at the end of one song, and originals, which I thought were even better and was really cool. She has a tape out which is mostly all covers (Nirvana being the only one I recognize). Write to Deep Music, PO Box 487, 1223 Wilshire Blvd, Santa Monica, CA 90403-5400. Up next finally, were Contra Guerra who along with Radio Wendy, are quickly becoming one of my favorite San Diego bands. Completely unpretentious punk rock with a couple songs that some of which reminded me of the punkier tunes that the Pixies have. They fucking rip! Not only that, but they also have one of the best drummers that this town has to offer. Had to leave near the end of the set (between songs of course, because if I heard one note of the next song, I'd know I'd have to stay) to rush down to the Casbah to go see the Nephews, Sort of Quartet, and Trumans Water. Missed the Nephews, but they got an album coming out on their own label which I haven't been able to pick up yet. The Sort of Quartet were just phenomenal, as they played talented, groovy, jazzy stuff that you just got to see to believe. Trumans Water finished the night off with some great "alternative" music. Fuck man, I can't see how their guitarist Glen can play one fucking note when he's bouncing off the walls! I thought he was going to break the mirrored wall by the side of the stage! They all get so into it! Including the drummer, who during a solo ran out to the middle of the floor in front of the stage and started break dancing!!

Saw Inch play an outdoor event at some Huntington Beach Pier Fest thing on Saturday March 27. OCWT (Orange County White Trash)

Rocking Around The Clock in San Diego!

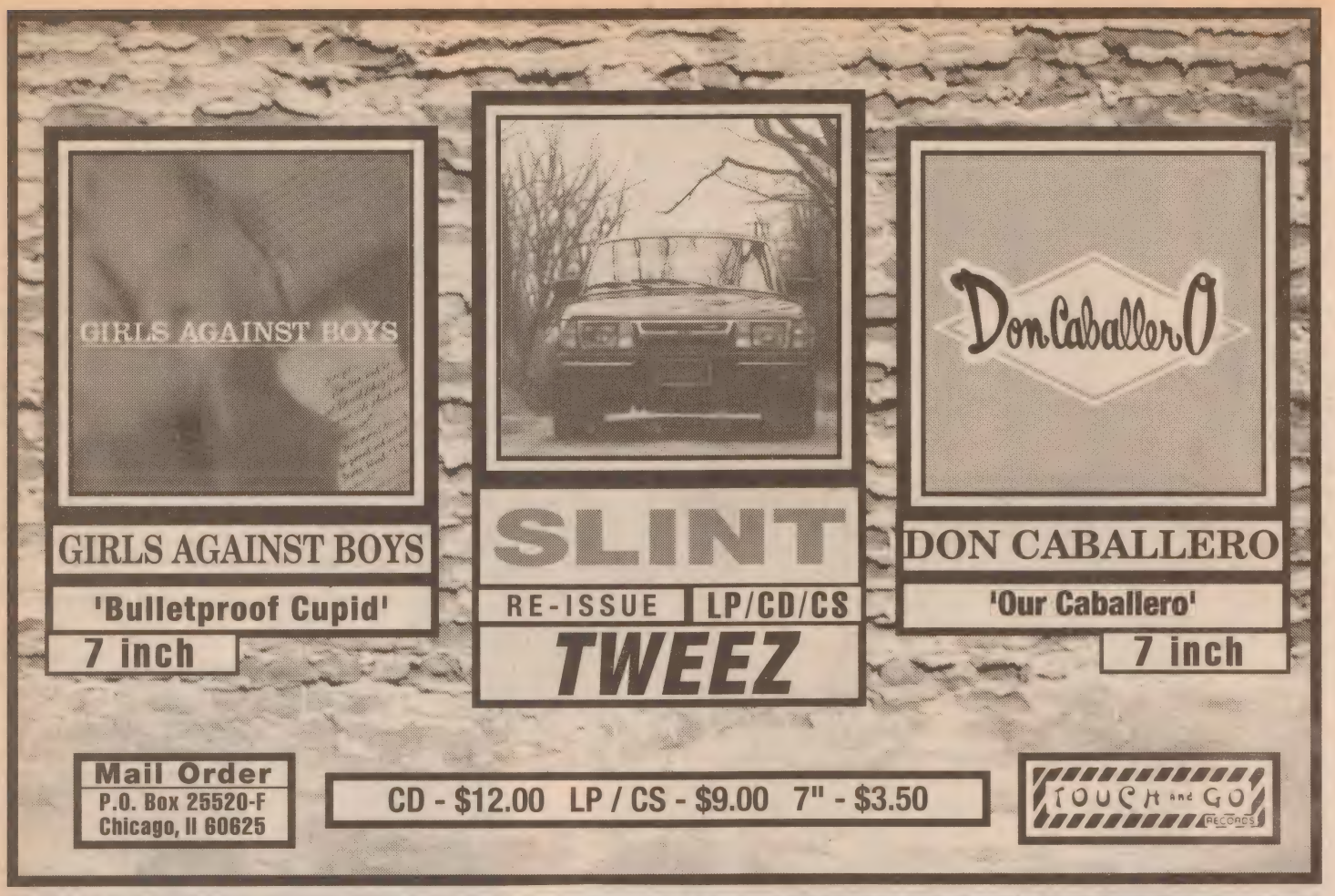
At 12:00:
Custom Floor at The Pub

At 3:00:
Creedle at the Casbah

At 6:00:
Fishwife

At 9:00:
Drive Like Jehu at The Pub

All photos by Charles



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all over the place. Either Inch are finally beginning to really grow on me or maybe since this was the first time that I saw them while not being drunk off my ass, it hit me that Inch has some really fucking great songs going for them. About six other bands also played this thing, and the only other band that I saw that did anything for me were the Red Aunts from LA. Chaotic, sloppy, obnoxious, and fun, the way good punk rock should be. After this I went down to some house nearby to see Clawhammer on the "Homebrew Show", which is a cable show on a Orange County Public Access channel. Just like "Wayne's World", but they interview bands about beer and play drinking games.

The next weekend I saw the Rugburns once again at Kelly's Pub. They're going to go on a tour of pubs across the country starting in June and got some more tapes made which are available if you're interested. Contact them at Generic Studios, PO Box 171024, San Diego, CA 92197. That Saturday me and Dennis from Carnivorous Lunar Activity attacked downtown San Diego, and I got the bruises to prove it.

Since I had the day off from work the next day, I made it to Creedle's CD release party at the Casbah on Thursday, April 8th. Fishwife and the Unsound also played. It's been a good two and a half years since I last saw the Unsound (from Palm Springs) and they're still cranking away. Fishwife rocked and Ryan thankfully kept his pants (for the most part) on this time. As said before, Creedle have a new CD out on Cargo and have had some changes in the band since it was recorded. Mainly the addition of a foxy saxophone player and a keyboard/sampling guy. Live, they kept to the more guitar orientated songs on the CD than the freeform fucked up songs. In between bands, they had San Diego trivia questions for the audience and gave out CDs and T-shirts as prizes. Great night.

Thursday April 15th, San Diego once again came to LA this time in the forms of Uncle Joe's Big Ol Driver, Fishwife, Swivelneck, and Heavy Vegetable. About 30 people came up from San Diego on a bus to show LA how to drink and what happens? LA pusses out! Not too many locals showed up, and I wouldn't doubt it if this was the most drunk maniacs Raji's has even seen in one place. Special mentions must go out to Andrew from Uncle Joe's and Kevin Chennel from Ghetto Scheist/Scheming Intelligentsia who had to be physically thrown into the club. UJ'sBOD has had a few changes in their career. First they got signed to Cargo, and now then they lost their drummer. They've had a couple drummers playing with them since, and tonight was Paul from Drip Tank bashing away at the skins. I'm told he's their permanent drummer now. Uncle Joe's played a fun drunk set that had a lot (in fact almost too much) of 70's tribute/joke stuff in it, including a spontaneous on the spot cover or two. Fishwife you all know about. Swivelneck play straight ahead punk rock, San Diego 90's style. A good band. Heavy Vegetable were also in fine form tonight and got some great songs going for them that caught my ear. They actually sounded better than the rest of the bands on this particular night. That's about it for these average two months. More/less of the same next month.

Apollo (Rocket) and babe
Photo by Joanna

DESERT SCENE HAPPENING

BY SOPHIA POSSIDON

Greetings. There has been so much going on out in the desert, I find it hard to believe. Thus, with all the activity I have once again gotten a lot of help compiling this information from friends; Tawnya Williams, Lysa Carlton, Craig Cooper, Andrew Gillespie, John Summers. There have been too many shows to mention each one and I probably can't recall all of them anyway. So more important, I think, are the local bands.

SLACK is a new band, finally, with member that have been in plenty of other bands and they have been jamming together for a while, but Slack is now official. Slack is Tony Brown on drums (x-Unsound, Nuthouse), Brian Peterson on guitar (x-Nuthouse, Scabies Babies), Herb Lineau on vocals and guitar (x-Party Dolphin, Darkside, Dead Issue, Sub Service) and Charlie Taylor on bass. Slack has played a few times, mostly at Tony and Christy's house and they sounded pretty good when I popped in for a few. Just smooth rocking music, not heavy but not wimpy either, along the lines of Skynard, Hendrix but I am sure Herb will add a punk edge in there? It is about time guys.

I finally got the line-up for CHOCOLATE THIS. They have been around since the summer of '92, at least that was when I first saw them. They have a real positive vibe about them. People can get up and dance around to their music, whether it is a cover or an original. Chocolate This is Darrol Mata on vocals and drums, Justin Stuebe on bass, Jason Soda on guitar and Timmy Boy on keyboards and vocals. Chocolate This has played around the desert a bit, 4/9/93 at "Let's Get Juiced" on Palm Canyon Drive.

Keeping in the old school, hardcore, punk rock tradition is CRACK POT -- Legendary John Summers and prodigies. In the last issue, I said that John was singing, my error. Leif (Dead Head, Spinner, hippie) is singing and playing guitar. Crack Pot is said to be better than PIG PEN. If this is true, then I know I will bust a gut laughing and watching them play. Crack Pot is willing to play anywhere at any time so call Dillon at 619-564-0189. Crack Pot just played at JB's on 4/8 with PORTRAIT OF POVERTY from Tacoma (smells worse) not Seattle, WA. Portrait of Poverty has Sean Durand (lived in the desert)(x-Subvert) and I heard they did a pretty comical version of Rod Stewart's "Maggie May". Also on May 8th, Crack Pot will play/will have played with THE SORT OF QUARTET on a 5 acre lot with a shack in 1000 Palms.

I guess it is time for the desert gigs to start happening again. It seems that everyone took a break and stopped playing out in the deserts, mainly because there were shows organized, ie, Craig and his Sea Hag warehouse parties. The only disadvantage about playing any kind of venue is money, capacity, security, promoter hassle, police, money, age limits, alcohol availability and coat. The desert offers plenty of free room, bring you own beer and toilet paper and "Fuck Authority". So figure it out people and get busy.

Name change for PILL MONSTER, they are now SOLAR FEAST aka as SUN BUFFET by Johnny Bloodstreak. SOLAR FEAST are Nik N. on bass, Mike M. on guitar, John D. and Chris Cochrel (x-bassist, SONS OF KYUSS) singing.

A place called Sun Studios opened in Palm Springs and is connected with Dick Dale surf music legend. Sun Studios offers a full range of recording/production and audio facilities. Sun Studios is a TV studio and has done The Morton Downey Jr. Show. More importantly, Sun Studios is a TV studio and a concert venue, affiliated with The Coach House and The Venture Theater. Sun Studios has had BLUE OYSTER CULT, THE FABULOUS THUNDERBIRDS, ADAM ANT and JOE WALSH AND THE FLEW perform. Tickets are a little pricy ($20) but it is better than driving two hours to see bands. Sun Studios also has had local bands play; UNSOUND, LUNG COOKIE and STILL GREEN 3/19/93. For more information on any of the aforementioned services call Sun Studios at 619-778-7800.

JB's Thirsty Bull Bar is still happening and even-more-so. There have been a whole bunch of bands that have played there. It has been a mix of local bands and bands from out of town. On Feb. 28th CREEDLE and WELL STRUNG TO HANG is Mark Anderson on guitar (x-Nut House) and Doug on drums (x-Shotgun Marriage) and new bassist, Timo. Well Strung To Hang have a very poppish flowing sound, happy tunes, "speed folk," CREEDLE is also from San Diego with Devon, x-guitar HOLY LOVE SNAKES but sounds nothing like HLS, "Karaoke core."

Local favorite, UNSOUND has been playing a lot in desert; at JB's Thirsty Bull, Pompeii and Sun Studios. Unsound also played at the Casbah, In San Diego at Creedle's CD release party. The show was sold out!! Unsound had recorded at West Beach Recorders a while back and took that material and released it themselves on a 9 song cassette that sounds killer! The first 3 songs; "Product," "Between" and "Outrage Is" are my current favorites and they are brilliant. Unsound's cassette also features a few previously released favs. Unsound is willing to play out of town. Contact Kio Novina at (213) 466-6707 for booking information and promo materials.

Every Thursday at Pompeii, posh disco dolly nightclub of the desert empire, bands play. Sometimes they have cool bands and sometimes they have gay glam, spandex lipstick bands. So it is a mix.

This: Me! Hanging out with Circus of Power

However, CIRCUS OF POWER did actually play at Pompeii on Thursday, February 25th before they went on tour with Alice in Chains. Circus of Power was pretty good. I always enjoy fine rocking music with soul and the skin art is a plus. I think they were charging $8 admission and drink specials were $3 for a beer and a shot.

AIR HAMMER is still grinding away. Air Hammer, the only local industrial band, is a multi-media extravaganza. Air Hammer takes and artistic approach to music, using Butthole samplers. Air Hammer is scheduled to play 5/15 at JB's with an industrial band from Texas called THE EVIL MUTHAS. Air Hammer's latest creation is a piece called "Guyana Punch Party" - a look at the collective thought process and the dangers of organized religion - remember Jim Jones. "Guyana Punch Party" will be recorded on a cassette single with perhaps a few other Air Hammer songs. The tapes will be passed out free on 5/15, I better get one! The J-Sleeve has the Hawaiian Punch dude sprawled out in front of an oil drum with a skull and cross bones and about 100 dead people stretched out in background (sounds pleasant Robert). Air Hammer's Raji's show went well thanx to Laughing Us. Air Hammer's music is becoming more political, however anyone interested in jamming with them is welcome to do so; Call Robert Mann at 619-327-3557.

Rumor has it that Nik Oliveri (x-Kyuss bassist) is either auditioning or is in the infamous DWARVES. I do not know if there is any truth to this, but if so right on! Nik's bass playing style is a little bappier and heavier, however with his mindset he would fit in great. The question is will Nik also disrobe himself upon performing and will this include frontal nudity?

In addition to the numerous shows here in the desert, there have also been a few festival type presentations. On March 27th there was a concert promoted as "Fun In The Sun." This was held in the Palm Springs Angel Stadium and they expected mass people to show up, not. "Fun In The Sun" was promoted on KNAC and flyers were seen as far down as San Diego State. Well, it bombed from what I heard, not nearly as many people came as what I expected. Bands that played were TESTAMENT, MARY'S DANISH, HEAVY BONES, UNTOUCHABLES, COWSILLS, GRANT LEE BUFFALO, BUNGEE CORD, LIMECREEDO and APRIL'S MOTEL ROOM. Maybe if they would have booked a few local bands they would have done better. Moreover, tickets were too expensive to see this kind of mix of bands. Originally, KYUSS was supposed to play this show and was promoted as such, but shit happens and they got offered something they could not say no to.

The reason why KYUSS did not play the aforementioned concert was because Kyuss just returned from Australia. Kyuss played approx. 9 shows in approx. 2 weeks with METALLICA. Wow! That is a big step up. I was fortunate enough to see their videos they brought back of the tour. Kyuss was larger than life. I know that sounds stupid, but there they were jamming out in front of thousands and thousands of people who were totally into them, lighters and all. I do not know what they have planned for the future, but I am sure it will be another cool adventure in rock n rolldom.

However, Kyuss is not so "larger than life" to play in the Desert. On April 17th I was really looking forward to seeing Kyuss jam out on home turf. Kyuss and The Sort of Quartet played at JB's Thirsty Bullshitter. The Sort of Quartet played for an hour and a half, to a sold out, full house (capacity 130+). Everyone loves them. Then when Kyuss came on to jam, everyone went nuts. Kyuss had barely any room to play on a "stage" that is 6" high. I do not know who these assholes were up front but they blew it for everyone. Do we need to have security just to see Kyuss now? Fights broke out and the Sheriff's were called. Kyuss only played three songs, so I was very disappointed.

On 4/10 a place called the Court Connection put on a benefit concert for the Boy's and Girl's Clubs of Cathedral City. This was called "Wallapalooza" and tickets were $10 and for $30 you could Bungee Jump off of a 110ft crane in the parking lot. All local bands played: GREEN EGGS & HAMMONS (Grateful Dead cover band), CHOCOLATE THIS, GROOVALOPACUS, ENRAGE, STILL GREEN, LUNG COOKIE, AIR HAMMER, UNSOUND, ASK ALICE, MAGIC, STICK-N-STONES and finally AKA (who should have had a better slot).

Unfortunately I could not contact or find out any info on locals AKA, GROOVALOPACUS and The Sort of Quartet and what they have been doing. I know they are still together and jamming, so more on them next time.

PRISONERS OF SMOG

BY TARA EREHOFF

SAN GABRIEL VALLEY SCENE REPORT

Bad news first! The X-O Toxins have disbanded. Apparently members are disbanding on good terms but pursuing different musical directions. Farewell to our smoggy little valleys favorite band. Since we're on the topic of fave S.G.V. Bands, Motorpsycho's new demo "Gnu Shit" is one of the best tapes I've heard in about s years. These guys even do a killer version of 'Hotel California', this tape superbly demonstrates a sense of maturity but at the same time has enough idiot kid angst to satisfy your thirsty palette for sarcasm and humor. These guys have sure come a long way since there days of fast car nihilism. One cut, "Hang Around", leaves me weak in the knee's. Who said rugged men can't have hearts, they just express themselves in a very, very loud aggressive way. The new tape can be picked up at any of their shows, or by mail through Psycho Tribe American (P.O. Box 2261, La Habra Ca 90632). Straight edge faves, Mean Season, have been tearing it up all over the fuckin' Southland! This has got to be one of the most orginal and powerful bands to ever hit the scene. I Mean it, these guys are great, and they don't pull that self righteous mumbo jumbo shit either. How often do you here a band that just plain old rocks without any attitude. Speaking about

Brett "Motor" Multz of Motorpsycho at the Dollhut. Photo by Debi

attitude, I guess Schleprock is just too big to talk to us little people anymore, as well as too big to play for us if they just aren't in the mood, talk about mood swings, maybe these guys should switch to decaffienated. The Old Towne Pub in Pasedena has been putting on the occasional alternative show. So bands, check it out, only bummer is it's 21 and over, sorry kids. Also check out the Pitzer Pit in the Claremonte Colleges in Claremont, always something cool going on, such as the likes of Corona's blues punks "Old Nick". If you need more info call KSPC at (909) 626-KSPCs(5773), these guys will even tell what else is going on all across the southland. The Caddilac tramps recently played Scalzo's in Diamond Bar (Feb. 24), This was one of the most hootin' hollering shows to happen in awhile. For booking at Scalzo's call Pat at (909)982-3451, they really book a mixture of music there, I suggest all you bands give him a try, he's the last of the honest promoters I heard. Anything to save our scene darlin's. Last time I raved about Step 13, S.G.V.'s all star band, they're still playing around, did a party with the ever so weak-melody band Mad Parade in my home town of Monterey Park on March 27th. Step 13 deserves more attention than they get. Who cares about wannabe English image guys like Mad Parade when step 13 plays balls out rock-punk! Honestly, check these guys out. I don't have a mailing address on these guys yet, but I promise you one in my next scene report. Best way to get some stuff on these guys is to check them out live. Some of the best underground talent lurks out here under this thick layer of smog. Many a band tend to do very well out here but get no respect in the greater Los Angeles area due to the fact that you gotta know somebody to play the more hipper joints. Oh well, thats their loss. Not really a S.G.V. Band, the Death Mickies, have a killer new tape that was recorded at the late Chaz Ramirez studio, the Casbah, just prior to his death. Chaz's memory lives on in the hearts of many a musician in our smoggy little valley. Word on the street is that Mr. Van Patten & Mr. Agnew (Rikk) are going to keep the legend alive, so check the book for a number and call for info. Any way, the Death Mickies tape is great. Classic hardcore with a retro punk flavor. A must for any collector. For a copy contact Dave Chavez at (909)597-6033 or write to the Death Mickies at 14762 Cherry Circle, Chino, Ca 91709. I also just received a Dogmask Demo, its a copy of a copy of a copy, but it is still a great tape, I just love the songs that are on here. My personal fave is "Waste O' Time," a catchy punk number reminiscent of a cross between the Dead Kennedy's and the Alley Cats, surely an Epic Punk song if I ever heard one. Rumor has it these guys will be coming out with some vinyl soon, so keep an eye out for it. Before I go I wanna let you guys know that Scot Sycat of 'Que Pasa Pendejos" the O.C. Report is right, Superchunk is one of the greatest bands around. If you get a chance buy their singles and cd's. I really can't believe how great thls band is. Well fellow scenesters, keep the scene alive and I'll catch you on the rebound. Remember, it's our planet, lets do something to save it. A united scene is a strong scene. Punk lives!

NORTHERN NOISE

BY ATHENA

I had the chicken pox a couple of weeks ago and it sucked. Leave it to me to get them when I'm 20 years old! Anyway, during the ten days that I was cooped up and contagious, I flipped through some of my older Flipsides and then I got the new one and you know what? I cannot fucking believe that people are STILL writing about Nirvana. I mean, every other letter was about NIRVANA, "I hate Courtney Love", "Kurt Cobain is a sell-out", blah, blah, blah. It's getting old! Why do these people write these letters? It's all been said already!

Okay, now on to my show reviews.

I caught BORN AGAINST in Berkeley some time back in February. The opening band was called the ALUMINUM PIRAHNAS. I think Mike Stand summed it up best when he said as we were watching them, "Are they psychadelic experimental or just really bad?" JOHN HENRY WEST was next. I had never heard of JOHN HENRY WEST and was expecting a folk singer to get up and strum a guitar, but JOHN HENRY WEST was actually a band. A very good band, too. Really energetic and loud angry-emo sounding music. "Angry emo" kind of sounds like a contradiction, but that's the best I can describe it. I heard that they are breaking up, though. I wonder why they call themselves JOHN HENRY WEST? NAKED AGGRESSION played on this bill, too. It was my first time seeing these relocated Midwesterners and I was really impressed. Great music, great vocals, and an all-around great band! Good live show, too. If you ever see one of their 7"s lying around, pick it up. Well worth the money. ECONOCHRIST played next, but to be honest, I've seen them so many times that I didn't really pay attention. And then BORN AGAINST. They were way better then when I saw them a couple years ago, much tighter. Their singer said the punkest thing: He encouraged the crowd to go out and cause chaos and anarchy and then write him a letter, telling him what chaotic thing you did, so therefore he could live vicariously through you. I guess you had to be there, but it was hilarious.

TESCO VEE came through the Bay Area the following weekend. The night before I saw them, they played a show in San Francisco at which they didn't get paid for some reason, but the kind folks at MRR gave them a donation. How nice. MR T EXPERIENCE was the first band I saw on this evening and they were really boring. I used to like them a lot and used to go to all their shows that I was old enough to get into, but I hadn't seen them in a long time and was looking forward to it. What a let down! They were boring, although my opinion seemed to be the minority on this evening. Then SAMIAM played. Yawn. Finally TESCO VEE AND THE HATE POLICE hit the stage! Yay! Living in an area where punk rock is a dictated set of rules made up by the elite politically-correct punk(?) crowd, seeing TESCO VEE was damn refreshing!! Jeff Boyardee! Oh yeah.

THE HANSEN BROTHERS rolled through a few weeks later. Me and Jeff went to the show at the Phoenix Theatre in Metaluma. The opening band for the evening was SLUGGO. Their drummer had a pretty original set-up: instead of a cymbal, he had what appeared to be a cookie-baking sheet! I wanted him to do a drum solo, but he didn't. I guess they've got some stuff coming out on Very Small so check it out if you want to experience the cookie-baking sheet for yourself. Musically, SLUGGO reminded me of NUISANCE which is a compliment. The forementioned NUISANCE played second on this bill. The whole band got haircuts which was interesting and their set was really good although the sound mix at the Phoenix on this night sucked. NUISANCE had a raging pit of tons of local Sonoma County 15-year olds which kind of got me and Jeff wondering, how do you mosh to "Guitar Joe"? Anyway, I like NUISANCE. Then came the (drum roll please) HANSEN BROTHERS!! They were totally fucking awesome! I'd never heard them before and was kind of expecting a NOMEANSNO-ish sound, but was happily surprised with their catchy Ramones-y sound. Their bass player must've been really hot in the hockey mask he was wearing. ALICE DONUT headlined this evening and were awesome. I always thought from listening to their records that their singer used effects on his voice, but when they busted into "Egg", I knew he was

This: Tesco Vee's Hate Police

Photo by Athena

for real. ALICE DONUT is a great live band!

Okay, I got gossip for y'all, too. First of all, there is a new label out of Concord. It's called Occult Records and it's run by the one and only Piss Boy. His first release, which is probably being pressed at this very moment, is a 10" slab of previously unreleased live material from G.G. ALLIN! It's entitled "Sickest of the Sick" and it's two songs live through the soundboard. Before you get thinking that a 10" with only two songs on it is a rip off, get this: one song is ten minutes long as well as the other one being about that long too! If you record collector nerds are interested, it's $7 ppd through Occult Records at P.O. Box 924/Concord, CA 94522-0924. U.S. funds only please. TILT is releasing a LP, CD, and cassette release on Lookout entitled "Play Cell". It's supposed to be availible in June. ITERRATION RECORDS out of Benecia is another new label. Their first release is a live recording of the WYNONA RIDERS at Gilman and for a live recording, it's really good. Mike, the kid who runs this label is an absolutely amazing person; this kid's 16 years old, runs a label, books shows at his own little venue, and is an all around inspiration! INSURRECTION RECORDS has put out their fourth release, a 7" by the CIRCUS TENTS. Paul's a great guy and sells his records for cost, so support INSURRECTION! The next INSURRECTION release is going to be a comp 7" with none other then TESCO VEE among others!! You can write to Paul at P.O. Box 4314/Santa Rosa, CA 95402. GREEN DAY's European tour got cancelled due to bassist Mike breaking both arms at the airport on the way there! Bummer. THE VAGRANTS have changed their name to POT VALIANT and have a new harder sound according to drummer Dave EC. The one and only truly D.I.Y. recording studio in the Bay Area, House of Faith, is closing much to the dismay of the many bands that have recorded there. Bart "I'm just the recording guy" Thurber who runs and engineers the joint is planning on taking a much-deserved break and may be opening up a new place. We hope so, Bart! Devon's ALL YOU CAN EAT is touring Japan! I believe that they're the first truly independent band to tour over there. JACK KILLED JILL's Revik has written a song about the Olive Murders. For those of you who aren't versed with Marin County murders, the boy who commited the Olive Murders was an overweight, homely, unpopular boy who was talked into killing the Olives by their daughter! He did it for love and that's what the song's about. Revik recently sent a copy of the song to the poor kid behind bars and is awaiting a response. Will he like it or not? Stay tuned. Have you gotten a chance to pick up a copy of FILTH and SUBMACHINE's split 7"?! Oh my god, you have to get it cuz it rules! Pure punk rock all the way. Send $3 to Rust Records/P.O. Box 81942/Pittsburgh PA 15217. WARFEAR zine is out of PA, too. Issue #1 has all kinds of goodies in it: punk as fuck crossword puzzles, TEN FEET TALL, AUS ROTTEN, squatter support articles, SUBMACHINE... Write Jethro (yes, it's his real name, I asked) at P.O. Box 43/Indiana, PA/15701. BOMB has a new drummer cuz their old skinsman is now a "gay rapper in Chicago". And finally, although it's going to be out of date by the time this gets printed, AV13 is hosting a MAYDAY weekend of music with NUX VOMICA, TRANCE, DROWN, POUNDED CLOWN, PAUL's GOD among others. AV13 is way out in the hills so if you're intersted, write to Barrabus or contact one of the bands playing.

Well, that's it this issue. Please write and send free things to me.

ATHENA
P.O. Box 6545/Concord, CA 94524/U.S.A.

FRISCOZONE BY GARY INDIANA

The Bridge!! Has anyone seen The Bridge??!! Well shit howdy, it's just about the coolest live venue I've seen in a long time, the kind of place that was just built for punkrock. More later.

"The Truth About AIDS". BUSHWAH! And aliens might fly outta my butt, Jolly Roger! They say that you can't believe everything you read, kids, and that goes for shit in Flipside, too. And I picked up MRR at my local organic groovy grocery recently and there was some guy writing from Belgrade about how the poor Serbians are being picked on by the nasty 'ol UN. And another guy saying the World Trade Center blew up because it was violating the fire code! Yes we in the underground do give you all the alternative information but you're as likely to get bullshit as facts, kids.

But I digress! Last time, we were at the Rose Bowl with Michael Jackson....Oh yeah then 2/25 the mighty MOTHERLODE at the Paradise, ok ok I see them a lot 'coz they rock bigtime but also playing was SYMON'S NEW BLUE DIAMONDS which was a buncha guys made up like clowns, suits and all! Mostly jazzy stuff with horns but in a clownish vein, that is pretty crazy manic depressive stuff. Not bad.

Then we had Dirty Dave's Rent Kegger at his subterranean digs, tunes were by Eddie the bartender and the FOULED PLUGS. Not bad. Then on 3/8 another benefit for the late Mr. BUCK NAKED at the Paradise where we had the aforementioned 'Lode plus STONE FOX, those rock goddesses of sinful rhythms, plus the always tacky BUD E LUV. Speaking of BN & THE BAREBOTTOM BOYS, you can write the Scam Records address in the last issue but the album is actually out on Heyday Records. So now you know, so get it.

Next night the rock and roll world was sadly diminished by the farewell performance of the mighty JACKSON SAINTS, who, for unfathomable reasons, decided to call it quits, despite having a demo tape that kicks butt. But Club DNA was just about reduced to rubble in the process as we had Stone Fox opening, then came the dreaded OSGOOD SLAUGHTER, followed by an amazing SHORT DOGS GROW reunion, with original drummer Joe even! Needless to say the crowd was blown away, and then again by Motherlode, again, and finally the JaxSts rocked fuckin' harder then ever, the packed house went nuts, men climbed onstage, stripped and dove, beer fell like rain and I thought I was back in the Chatterbox there for a while. Alas, Jackson Sts., we all shed a tear at your passing.

Um, well, next I checked out Club Boomerang, formerly Rockin' Robin's, which is across from Nightbreak. On 3/19 we had ADICKDID from Portland or somewhere up there, a gal band mind you and pretty good, some mean grating punkish noise interspersed with some actually nice melodic tunes. Yes. Then megaMel and WOLFTICKET did their Stones meets the Boss via the Ramones stuff. Yes also.

On 3/22 I had my 15 or 5 or 1 minutes of fame, whatever, as a celebrity Hot Dog Taster for the SF Giants. Me, Bud E Luv, Cammy Blackstone, Tito Fuentes! Vincent Mueli, Harris Barton, all the high rollers (am I name dropping?). That's what writing letters to the paper gets ya, kids. Anyway we tasted 19, count 'em, nine-teen hot dogs (in little slices) and I got every one, some of 'em twice. And we rated them, and a wiener I mean winner was chosen next day (Alpine Meats from Stockton). Anyway I got on all the TV news and several papers and people still walk up to me, like the other night at Slim's, dude says "hey, didn't you taste hot dogs for the Giants?" I always knew that one day, my life would have meaning.

Come the 25th I was indeed at Slim's courtesy of XXX Records (they're so fucking cool) who've signed none other than BO DIDDLEY!! Yes the legend with the square guitar is out doing his Bo thing still, no stoppin' this guy. Last saw him in the Superdome at the '77 Mardi Gras. A fun show but not enough oldies and jeez some of those jams they did went on forever.

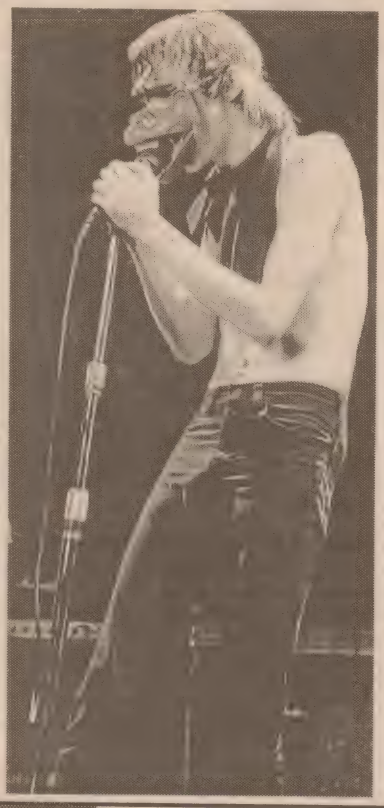
Missed the PLEASURE BARONS next nite, oops sorry JD but went back Sat. nite for an awesome experience, my first virginal confrontation with BAD MANNERS! There's an article and record review in here I hope where so I don't wanna be too repetitive but go see these guys! Definitely the most fun I've had since I last had good sex.

And speaking of good sex, the next best thing is good baseball and April 4 brought us the Giants whomping the A's, yee ha! And Opening Day on the 12th was a gas! Billion dollar Barry Bonds swats a homer his first fucking at bat! They of course beat the Marlins and I'm lovin' my season tickets this year. Come out to a day game, skip work by all means, eat one of those bitchin hot dogs, look for the large and rabid bike messenger contingent, let's party! And while I'm on the subject, the Braves game on 3/16 was pretty wild. Lots craziness at Candlestick this year. People are pumped. This was a night game and after the Giants won they turned down the lights, countless joints were lit, and Safeway put on a super intense fireworks show.

And what else does April bring? Showers? Easter? No, the EASTER RIDE! It's hell getting up at 4AM but worth it to see five-hundred and fifty motorpooters on top of Mt. Tamalpais this time and to see the sun come up. It was clear and absolutely gorgeous again this year. Bring lots of coffee, though.

To wind down the month we had Motherlode and Osgood for free at Slim's (missed PORCH dammit), then another great event, this time at The Bridge, which is at 4th and Bryant, around the corner from the Hotel Utah. Totally cool place! You walk in and it looks kinda like the On Broadway or someplace, go through curtains into a big bar with pool tables, then there's a big room with lights and disco balls and stuff and a nice stage, plenty spacious, and an upstairs with bars and a cafe with good bar grub, all of it overlooking the main room. On the 24th I managed to miss all the openers but caught the last of PEARL HARBOUR, yeah she's back and she's bad as fuck, her band features former DK's git man East Bay Ray and some other celeb sidemen. Pearl is a babe and totally cool, and I actually got to talk to her! Meltdown! Whew! But headlining was yet another XXX Records coup, the DICKIES! And they was in fine form, new songs were good and plenty of oldies were played which had a decent pit going and even I was inspired to join in. I'm still sore dammit.

So that's about it from here, keep the rubber side down or on yer crank or somewhere. Giants Uber Alles!



Leonard of the fabulous Dickies, a very old shot. Photo by Pete Landswick

Thanks to Steve, Howie & Bull: guys, Doc Hopper, Rich Winker, Bent, Artie & Kelly, Bob Evans, Susie & the nice people from that fast train back east.

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REVIEWS

(IMPATIENT) YOUTH
3-song cassette
I guess the impatient is in parentheses because this is the second time Billy and Suey have used that bandname—in the interim there was a long stint as Red River. The change back to I.Y. signals a return to a less rootsy more classic punk sound. This is high-energy stuff that is full of hooks. Look for an interview with them and plenty of nostalgia for both their former incarnations thanks to Billy's collection of Flyers and photos of yesteryear—Shane
(Band Contact: (818) 353-1507)

16
"Sail Rabbit" 7"
Only one song on this see thru dark brown vinyl disc put out on O's Standard Recordings label. Really good fast paced earlier Helmet sounding stuff with a great drum beat, heavy crunchy guitars, and hauntingly distorted vocals. —Ted
(Standard Recordings, no address; 16: PO Box 4592, Orange, CA 92613)

2 LINE FILLER
"Need To Help/What I Believe 7"
Hmm..first record on Me First Records, apparently a new riot girl and straight edge label in Canada. It figures one of the songs on this is an annoying, preachy straight edge anthem, but at least they're poppy and upbeat. If you can get past the singers nasal whine, it's almost enjoyable. Not a bad first effort. - Royce
(Me First Records 212-440 Rathburn Rd., Etobicoke, Ontario M9C 3S7, CANADA)

27 DEVILS JOKING
"Spreading The Love Vibration" CD
If any state in the union can mix punk and psychedelia it has got to be Texas—after all they've been doing it for decades if you know anything about the garage scene in the 60's there you know what I mean—and a decade ago(how time flies) The Butthole surfers popped up with their twisted take on punk that just screamed big huge cowpatty mushrooms for breakfast, lunch, and dinner. Now I realize New Mexico is Mr. Curley's current residence and which has been for some time, is not Texas—but for our purposes and when discussing Curley and his band it is close enough because that what the listener has in store—that real big punk sound wrapped around sentiments that wouldn't have felt too out of place at Woodstock (wow—too bad the WoodStock festivals aren't still happening!) —Shane
(Sympathy/Band Contact PO BOX 1222 SaNTa Fe NM 87504 or (505)983-8240)

5.6.7.8'S
"Edie is a Sweet Candy" 7"
Bitchin' ugly surf-garage comin' in on a fuzzy Japanese tidal-wave, these gals put some serious bite into wailing cuts like "Teenage Head" and "Scream." Don't let the cute as kitten poses and promgowns fool ya', this is tougher than any ten American indie-rock outfits swimming around in my feeble mind. Consumer alert: I'd by this before I sprang for the full-length cd, which wore thin fast, 'cause the world just don't need another version of "Wild Thing" or "Wooly Bully" in any language. But this single's superboss.-Martin McMartin
(Gasatanka/Rockville, 150 W.28th, RM 501, NY, NY 10001)

7 LEAGUE BOOTS
7"
I saw these guys live, GOD it was boring! Bad reggae then bad rock. The only ones that were impressed were the girls ass they gazed at Bobby, dreads 'n all. - Krk
(Constant Change 2028 West Main Rd., Middletown RI 02840)

ACADEMY 2 3
"Relationships" LP
A British band who almost directly swipe early Joy Division and Drones sound, along with a couple others of that time period, like Damned, etc. A record that makes you remember why you liked those bands so much, and then makes you wonder why you're still listening to this. Some of it is actually like spoken word, while when singing the heavily accented vocalist is very up-front in the mix. Initial copies come with a free 7" - Royce
(Black Plastic Records PO Box 480832, Denver, CO 80248)

ADICKDID
"All American Girl" 7"
Saw this band live recently and I think they have a lot of potential. Obvious Babes In Toyland influences on "All American Girl", but hey, you gotta start somewhere. The B side "Columbus" is a little more melodic, but still pretty loud. Kind of like Kreviss. - Bob
(Imp Records, P.O. Box 34, Portland, OR 97207)

ADICTS
"Sound Of Music" CD
The reissue of the 1982 on Razor Records and was it worth re-issuing? Sure, why not, I mean they were never clever enough to set any milestones but how many did? What they did do was to put forth some pretty catchy 78-79 style hard poppy punk with really inane tra-la-la somewhat sing-a-long lyrics, and rather unique vocals. Anyhow, I guess these guys that dressed like Droogies from Clockwork Orange are trying to make a comeback after their careers flopped a few years back when they signed to a major. Seems the major label even found their name too offensive and had them change it to Adx! How ridiculous!! - Pookie
(Cleopatra 8726 S. Sepulveda #D-82 LA, CA 90045)

ALCOHOL FUNNYCAR
"All About It/Complications" 7"
"All About It" was cool— it's got some killer accents and neat-o vocals that make the production sound BIG as all fuck! "Complications" is a boring Killing Joke cover. Stick with theA-side, kids. -Thom
(New Rage, Box 85571, Seattle, WA 98145)

ALLIGATOR GUN
"Shirk" CD
One of the bands off that Superball comp these boys from Milwaukee are making that good rootsy type rock that can be punk if done right or just bar band shit if it is mediocre—this straddles the fence—at least with this many listens I'm not sure if it is a keeper yet.—Shane
(Hardspun / 5th and National / Band: 18720 Parkview Dr Brookfield WI 53045)

APPALACHIAN DEATH RIDE
"Firefly/Drowning" 7"
Okay mid-tempo, guitary "rock." Kinda drags and doesn't do much for me, but I've heard much worse. - Thom
(Anyway Records, 1992b North High Street, Columbus, OH 43201)

ARCWELDER
"Pull" CD
It was erroneously reported last issue that a member of Arcwelder was once in Big Black, but that is not the case. This original three piece has a unique sound, making a single guitar seem like two or three at once with an extremely distorted sort of jangle. The songs are irresistibly hooky, and the effects soaked vocals have an interesting twang to them. I think they'll become quite popular on the indie-scene soon, and if so, I pity the bands that have to play with them, because I have a feeling they would blow a lot of bands away. I look forward to hearing more from them, especially since I've just about worn this CD out! - Royce
(Touch and Go PO Box 25520, Chicago IL 60625)

AUTEURS
"New Wave" CD
The Auteurs come out at ya like the Psychedelic Furs did in the early to mid 1980's. There's nothing new (I mean the title "New Wave" says it all, Buddy!) On this release except alot of deja vu rock and roll with hand clap and sloppy piano playing. - CAKE
(Caroline Records)

BABY ASTRONAUTS
"All The Pancakes You Can Eat...Plus Bacon (PIG FAT)" CD
God! Here's another band to add to the list of Husker Du copy bands - and not a very good one either. This CD has thirty songs on it (it's over sixty-nine minutes in length) but who cares when it's so fucking unoriginal and dreadfully boring beyond boring. I mean, this shit was recorded in 1986 - why put it out now seven years later where it really sounds dated? - CAKE
(Big Money Inc. POB 2483 Loop Station Minneapolis, MN. 55402)

BABY IGOR
"Never/Zero" 7"
Chunky punk that has a little extra 'rock' to it. Not anything towrite home about, if you know what I mean. Repetitive guitar chords over a very run-of-the-mill singer. Beautiful packaging job, though, with neat folds on a nice card-stock that looks hand pressed. Now if only the contents were a little better. - Royce
(Squealer Music 1708 Whipple Dr., Blacksburg, VA 24060)

BAD MANNERS
"Fat Sound" CD
Ska lives! Or to paraphrase Watty (waddy?): Ska's Not Dead! I kinda didn't pay attention to that scene after the Specials/Selecter era so I never checked out what Buster Bloodvessel was doing but this stuff is cool as fuck! If you go from some old single by the Skatalites or somebody to this CD you'll notice that authentic sound all over this disk. You got some excellent covers (I Can't Stand the Rain, Midnight Rider, The First Cut is the Deepest, Teenager In Love, Lola) plus great originals like a ska mambo, a horror ska, some practically porno sex skas (Yellowman ain't got nothing on this baldie) and more! Plus one called "Skinhead Love Affair" which is the best skinhead tune since "Take the Skinheads Bowling". Yes, Buster is OS (Original Skin), that is he's a real skinhead and not one of those confused idiot nazi types. In fact a lot of SHARPs go to Bad Manners gigs, and the show I saw was incredible. This is happy feet music kids, skanking is back! And while this is an indie release, it's top quality throughout, from the playing to the pressing. -Gary I.
(XXX Records PO Box 862529 L.A. CA 90086-2529)

BAKAMONO
7-song cassette
A Santa Cruz trio —or wait—are they a fourpiece—the liner notes say 4 but i thought I remembered 3 —Oh well—saw them at Al's bar and I was impressed with their ability to hold their own in comparison to the literally half a dozen heavy heavy bands I'd seen around the same time—cuz these guys act playful and all that in style—but musicwise they're heavy and dense—much more like LA's Slug than the famous band to come out of Santa Cruz, the Camper Van Beethoven zekes. I think their name means "dumbfuck" in Japanese—I shit you not-and the singer/guitarist is Japanese as well, worth checking out—Shane
(Band Contact: Eiso M. 518 Soquel Ave #I Santa Cruz CA 95062)

BALLOONATIC
"Living In Your Time" 7"
"Song structure" conscious rock-n-roll. Ok, but if SST can't sell Trotsky Icepick - where are these college rockers going? Seattle! - Krk
(Fluffer POB 684651 Austin TX 78768)

BARBIE COMPLEX
"Dead Rabbit/Now" 7"
Female vocals with this , should I say it, new wave combo—is this the record I thought sounded like Josie and the Pussycats—can't remem-

ber—Like the label name though—Shane
(FishFur records 191 Baltic St. Brooklyn, NY 11201)

BASH AND POP
"Friday Night is Killing Me" CD
In which little Tommy Stinson all grown up shows he can do a later-period second-rate Westerberg take-off—so far Chris Mars is the only one who has shown me anything out of this band (The 'Mats) splinters.—Shane
(Sire/Reprise)

BECK SESSION GROUP
3-song 7"
"Suburbia" could perhaps be the most drony and boring tune I have laid ears on in quite a while. The cover of "Twist And Shout," frankly, made me sick. "Fight The System," while fast, upbeat and driving, can't save the listener from the pain inflicted from the other two songs. Yukko. -Thom
(X-Mist Records, Meisenweg 10 - 7270 Nagold, Germany)

BED OF EYES
"Preacher/Anxious 3 Ways" 7" on red vinyl
Produced by Thom Flipside, "Preacher" is a little acoustic number complete with percussion and the warning "You can't stop a burning heart." Kim's background vocals add a nice layer to Dave's logical visions on side two. Bed of Eyes offers folk-pop that's intelligent, strong, and unpretentious. About time this bunch put out a record, and a good one at that. -POOCH
(Get Out Records - P.O. Box 38623 L.A.,CA. 90038)

BEDLAM ROVERS
"Wallow" CD
Very happy-sounding Camper Van Beethoven meets 10,000 Maniacs with a bit of early Blood On The Saddle. Not bad, but kind of repetitious country stuff that makes me want to blow away any and all Billy Ray Cyrus and Garth Brooks fans. - CAKE
(Spirit Records POB 170195 San Francisco, CA. 94117)

BETTIE SERVEERT
"Tom Boy" CD-5
This here's another one of those "greatly hyped" indie bands. But, wait...this is beautiful. The singer reminds me of a more vocally talented Maureen Tucker and has a real nice romantic singing voice. "Ballentine" is a tearjerker of a song about a close friend who is becoming more than that. "Tom Boy" is a rollicking VU/early Bangles-type gem, while "Smile" and "Maggot" are cool riffaramas for the lonely. - CAKE
(Matador Records 676 Broadway, NYC. 10012)

BILLY CHILDISH AND THE BLACKHANDS
"Black Girl" 7"
Billy's does a spin-off from the usual r&b garage stompers to serve up some delta style blues complete with accordion and trumpet. Die-hard fans will whoop it up ta' this, but others might wanna start with more some of his more electric stuff.- Martin McMartin
(Sympathy)

BLACK EYED SUSANS
cassette
Vocalist way up front. Not the best quality either. Sounds more like a bar band than anything else, but the lyrics are witty even though the music is kinda drab. Tough call on this one— it probably depends on the individual. Parts of it excel in the hook department, parts drag. -Thom
(P.O. Box 10395, Torrance, CA 90505)

BLACK HAIRY TONGUE
"Awake to Speak/page 335" 7"
Produced by Wharton Tiers who definitely gets around these days—this is a Vermont band recorded in New York and no doubt more well known there than in their home state because their music is pretty challenging for the average alternative listener—this is some "hairy" stuff indeed that is part of the true underground of non-trendy music. Furthermore it is actually on a German label so it is part of an international network of stuff for your ears.—Shane
(X-Mist Records/Band Contact: PO Box 397 Winooski, VT. 05404)

BLACK PIG
"And Then You Die" 7"
This is really dull. Metal tinged, overly repetitive, and so unthreatening that it makes the sleeve laughable, with it's tough looking shotgun wielding scum bags. Pass it right on by. - Royce
(c/o 69c St. Charles Sq., London WIO 6EN, UK)

BLACKOUTS
"4 Song Demo"
Not any of the Blackouts that have gone before but a brand new LA area band that kicked my ass when I saw them live and the tape doesn't disappoint. Call 'em hard rock or call 'em motor city or call 'em roots—but call 'em an extremely powerful 2 guitar outfit that knows how to crank 'em so I get the foottap/bodysway bad!—Shane
(Band contact: (213) 650-2422 or (818) 709-3606)

BLAGGERS I*T*A
"The Way We Operate/Thatcher Chillin" 7"
The only band that has ever come close to THE CLASH since The Clash broke up. And I am not trying to say they are a copy— I am saying that this band is as brilliant (and at times more so) than The Clash ever were. Truly amazing. Classic punk rock. -Thom
(Fluffy Bunny Records, 4 Brackendale Grove, Harpenden, Herts AL5 3EJ)

BLIND MR. JONES
"Crazy Jazz" CD
The first tune , "Fading Fast" is good, melodic guitar pop that sounds suspiciously Ride-like. The second does too, but adds a flute to the mixture. The last song is a slow, ethereal instrumental that's actually the most original in sound, although it's all very Cure circa "Faith", with the bass-lines giving it aslightly dark feel. - Royce

BLITZ
"New Breed EP" 7"
4 Songs— Nothing new about this breed—how about 4 more classic tunes that show why these guys are still around and have such loyal fans. I heard there was an interim where they changed their style—but this is the Blitz I remember resurrected—and I hear they're coming to town as well.—the front cover shows 'em with Agnostic Front from a festival they both played in ' 92. The vocalist featured on the record is no longer in the group I guess—with Nidge now handling that as well as guitar.— Shane (Warning Records 1517 Western Ave #191 Chicago Heights, Il . 60411)

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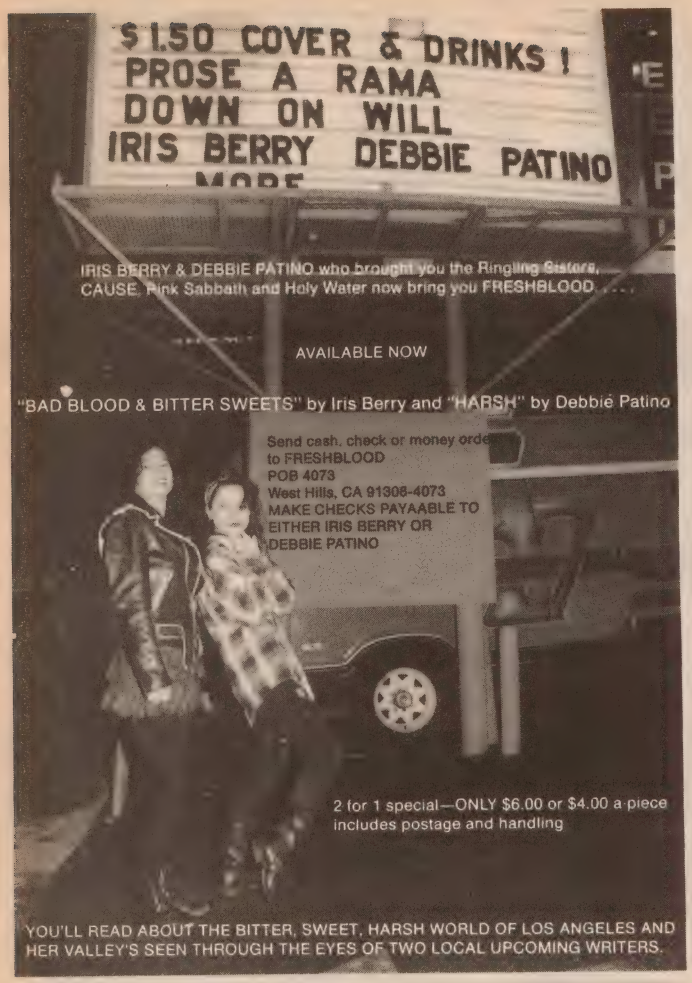
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BLOODSTAR
"Anytime-Anywhere" CD
The industrial genre is already over-stuffed with garbage, and these sprockets-time Swedes don't help. Sequencer city, with growl-yell sung through a telephone vocals. Blah. - Royce
(Red Decibel 2541 Nicollet Ave. South, Minneapolis, MN 55404)

BLOODY MESS AND THE SKABS
More crash n' burn punk rock from these proud and disorderly folks. Up to par with previous mohawk madness. - Krk
(Black n' Blue 400 D Putnam Pike, Smithfield RI 02917)

BOGBLAST
"Miss Conception/Foot The Bill" 7"
This looks real good but I was unable to play it cuz the hole was too small and I haven't successfully shaved it down yet.—Shane
(Anti-Music Records PO Box 20178 Ferndale, Mi. 48220)

BRUTAL TRUTH
"Perpetual Conversion" CD
The first track is the wicked all out grind they're known for, the second a noise/techno dance number that comes as a bit of a surprise. Moving right along we have more intense grind "Walking Corpse" taken fromthe debut CD and after that a cover of Sabbath's "Lord Of This World" that maybe could have been "Brutalized" a bit more. Finally we end up on a mostly noise (and I mean noise)/ techno groove that definitely holds its own against most competitors. Kind of a split decision, overall interesting and varied but not as unstoppable and ferocious as their "Extreme Conditions..." CD that I often use as a wake up call. - Pookie
(Earache / Relativity)

BRUTAL DLX
"For Lies I Told/Turn around" & Coming Soon ÿ2D 2 dbl 7"
These guys play all the time, about 10 times a month, around the LA area but I have yet to see them. They singled me out as the reviewer by putting this to my attention when they sent these singles—don't know why cuz this is not my cup of tea, —each single has one way poppy song and one that almost rocks out—toopolished and MOR for this punk rocker.—Shane
(Band Contact: 3035 Passmore Dr. LA, Ca. 90068 (213) 851-2496)

BULKHEAD
"Plunk" CD
Bulkhead have the common sense to play loud and aggressive but I'm not sure I'm ready for more medium paced rock- punk-pop. The whole "college rock" sound, you know, mid to late 80's "SST sound." Like if Husker Du didn't pave the way for all of this middle of the road music. It's cool but I'm not blown away. - Krk
(Sonic POB 35504 Brighton MA 02135)

BUTTHOLE SURFERS
"Independent Worm Saloon" CD
Is this their best album? Yes and no. It's not because they can never again approach the greatness that was "Locust Abortion Technician" or "Hairway To Steven." But it is because they can finally record with a very decent budget to get the sound they want. No, there's no "Moving To Florida" or "Concubine" on this, but why dwell on the past anyway? "Who Was In My Room Last Night?", the single and video, is a real good def tune that sounds similar to what Ministry's been doing lately. "Goofy's Concern" is 1978 L.A. punk by a band which still cares about punk. "Edgar," which has been a live staple for years (along with "Strawberry") is finally released to leave the fan in me squirming for more, more and more. "The Ballad Of Naked Man" is a fifties religious tune fucked up by the Buttholes and performed at the Country Bear Jamboree at Disneyland (I love Paul's falsetto and John Paul Jones bass playing on this one). As fucking important as the Butthole Surfers are to this fucked-up world, everyone who isn't a religious fanatic should own this and even those who wish to be "born again" in a Buttholes fashion should pick this up. The album of 1993. No joke. - CAKE
(Capitol Records)

BUZZOV-EN
"To A Frown" CD
A disturbing and dark excursion so of course I like it—this one ain't just simple death metal or grindcore—there is something like the noise punk of Flipper or the Church Police or some other San Fran outfit which is not where these guys are from cuz the band is from Charlotte N.C. but a SuperChunk offshoot these guys definitely ain't—A three piece with words described in the liner notes as frustrated ramblings—makes for some stripped down heavy shit that is not like dozens of existing bands.—Shane
(Allied Recordings/Band contact PO Box 5366 Charlotte N.C. 28225-5366)

BUZZOV-EN
"To a Frown" CD
Since the old and practically retarded masters of grind Corrosion of Conformity have long ago fumbled. It's only fitting that the throne be handed down to a young Buzzoven, who also hail from the obscure North Carolina. While Buzzov-en have the mumbled-exorcist-rumbling vocals down-the music is a little more contemporary, dismissing hardcore and replacing it with Melvins-like "grunge" (and I use that word in the best possible manner). Still riff damaged and metal edged. Really great shit. I'm looking forward to seeing this band live. Let us not overlook the cover painting "The Emperor," painted by none other than Harvey Bennet Stafford, probably the most intense talent on the rise. -krk
(Allied Recs.,POB 460683, SF, CA 94146)

CACTOPUS
"Zero Tolerance" 7"
Leave it to Black Jack to spread Easter spirit (that's a joke). Abominable as always, Cactopus come across like the evil spawn of Motorhead. Big ugly and all over the place. "Adam and Eve Bomb" is twice as dense with half the accuracy. - Krk
(Black Jack POB 2141 Guerneville CA 95446)

CANDY APPLES
7" EP
After hearing the first 3 Sonic Youth albums over and over 'till they were blue in the face, the Candy Apples decide to form an alternative noise band. Pavement look out! You're not the only ones with an original idea! -krk
(Serene Sardine, 540 Alabama St, Suite 315, SF, CA., 94110)

CANDY SNATCHERS
3-song 7"
Out of Ed Perry's home stomping grounds of Virginia BeaCH these guys sent me a letter

that was totally into the right music and happily provided the info that Supersuckers blew Mudhoney away on the show of the tour Larry of the CandySnatchers saw—me—Well I believe it can happen but the night i saw them mudhoney more than held their own. This single is an extremely snazzy one of short punk songs that sound a little like Rocket without the horns or else Misfits with Bobby Steele fronting or something pretty damned punk rock—Shane
(Band Contact: 420 Terrace Ave. Virginia Beach, Va. 23451)

CASH ONLY
"Outer Signs" CD
Didn't get a handle on this one—how about three piece in between The Clash and The Records—maybe not—oh well—check it out and see but I won't be hanging on to this—once again—not recommended—Shane
(We Live And Die For Records)

CAVEMAN SHOESTORE
"Master Cylinder" CD
A strangely aggravating record for me. Maybe it's the vocals or the cheesy song titles...I don't know. I will give them a chance live, though. - CAKE
(Tim/Kerr Records POB 42423 Portland, OR. 97242)

CELL
"Slo-Blo" CD
Yeah. A band which Thurston Moore told me about lo those many moons ago in September. Fucking righteous release. Really good. Good fucking production. Incredible song structures. You say that they still have their days jobs, too? The band consists of ex-members of Das Damen and Flower and has two gifted singers (Ian & Jerry) and also a cool rhythm section (David & Keith). The songs you say? "Fall", "Wild", "Cross The River", the epic "Stratosphere" and "Hills" are the energetic toons. Stay tuned for their club dates soon. - CAKE
(Ecstatic Peace!/DGC Records)

CHIBA DOWA
"Smother Party/Chicken Ranch" 7"
A band that make themselves out to be the Butt Wizards or Leaving Trains of Bloomington Indiana—cuz they claim they get banned from whatever clubs they play—they have the fans bring garbage and call their style "dumpster rock"—these songs are definite over the top party songs with Smotherr Party about the party being on one's face and the other song keeps talking about eating chicken sandwiches and getting high. This was a way fun single and I wish these guys would tour.—Shane
(Roughshod Records PO Box 53 Bloomington, In.47402)

CHRISTBAIT
"Yeast" CD
More damn hoarse-throated vocals, metal chord guitar work, and slow as hell to boot. At least put some energy in it for chrissake! To be fair, this has a little "punkness" to it, but not enough to warrant slapping down the greenbacks for. - Royce
(Dr. Jim's Records PO Box 45, Clifton Hill, VIC 3068, Australia)

CHRISTIAN DEATH
"The Heretics Alive" Video
If you're in the mood to hear some Christian Death music, you might want to fast forward through the first half hour of this video. If, however, you want to see Valor in a tight close-up discoursing on everything from fan mail to the end of the world (July 1999,) then that first thirty minutes is just what you've been waiting for. The live footage, once you get to it, sounds only slightly better than one of their many bootleg cassettes; the visuals offer the dubious boon of yet more Valor close-ups. At least he's moving. Surprise-the man can dance! Gitane ain't bad either; Pooch walked in while she undulated in garter belt and bullet bra to "Erection", and asked sarcastically what sort of twisted Madonna video I was watching. Rest assured, though, any similarity ends with the lingerie. This is a cool tape if you're a Christian Death fan, but it lacks enough excitement to turn you into one. -Chelle
(Jungle Video)

CHROME CRANK
"Eight-Track Mind/Collision Blues" 7"
Some kickass rock and roll—hey why do reviewers say shit like that—not only because its true but because when you review lots ofshit and you ain't got a blueprint brain sometimes all you can remember is the sensation of having had your ass kicked while listening—no particulars—just a sense when you pick the thing up looking for a clue —hey I dug this—and thats all you know—and that is all I know in this case except I guess extrapolate the obvious from the NYC origin and the label name/contact name—PCP entertainment—so OK this stuff is whacked out.Shit-discovered notes that tell a clearer picture. Band contains Jerry of the Honeymoon Killers—how ironic since I've brought them up in two other reviews this issue—these guys will be appearing on MC5 and Suicide tribute LPs—They got their start in Cincinnati though and debuted with Tar and Pussy Galore. This is the label that did the Unsane/Slug split single!—Shane
(PCP Entertainment Box 1689 NYC,NY 10009-8908)

CIRCUS OF POWER
"Magic and Madness" CD
A damned long bunch of songs that range from Guns and Roses territory to Little Caesar territory to maybe Little Kings territory if I want to be generous—still it is decent hard and or blues rock throughout and that counts for something—Shane
(Columbia)

CIRCUS TENTS
"Hard Up Ep" 4-song 7"
A punk rock group from Berkeley so don't be surprised to see this new label's insert detailing every dollar spent and how little they make ~but hey at least it ain't on Lookout—though it certainly wouldn't be out of place on that label. The letter that came with this said The Tents sound like a cross between old RKL and old CORRUPTED MORALS—who am I to argue —~you get the idea.—Shane
(Insurrection records PO Box 4314 Santa Rosa Ca. 95402)

CLAWHAMMER
"Pablum" CD
Another already classic full length release by the loosest/tightest band in the world. Loose because they're musically all over the fucking place, and tight because all four members are very talented and know exactly what they're doing at any given moment. And Clawhammer knows what great ass-kicking garage rock and roll is all about. The production isn't as good as the last LP, but that's a very minor criticism, especially since

HELL YEAH!

Fearless Leader i#?:!
Slimebucket trash. Kiss on a bad acid trip. Produced by Jeff Dahl.
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LP/CD HELLO2

Treehouse Courtesy Laugh
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LP/CD HELLO3

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Three hot babes and a Clawhammer play nasty tastey.
7" HELLO4

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every single song (except for the trippy noise at the end) is an Aÿ2Dÿ2D masterpiece. They may have recorded a song or two in their careers that come close to anything on this record, but fuck, this is IT! I know I've said this after each of their releases, but I wish them luck if they even think they can ever top this one. —Ted
(Epitaph)

CLAWHAMMER
"Pablum" CD
This is the Hammer's first release for Epitaph, produced by Brett Gurewitz and no, it doesn't sound anything like Bad Religion or anything else on that label, for that matter. This is a CD thatshould be played if there are no gigs to go to, it sounds that live! Twisted guitars & vocals, man, you can practically feel Jon Wahl sweatin' on you when this one's cranked up. Definitely, their best produced effort yet! Standout tracks? Try all of them! -Bob
(Epitaph)

CLAWHAMMER
"Pablum" CD
Funny cuz when I heard the first Clawhammer LP, I thought, "No way could they top this," but amazingly enough, they did. The first 4 songs on "Ramwhale" were simply colossal, but the rest is up to par. So here we are, third time up to bat (and the first on Epitaph) and after many listens I think I can honestly say it doesn't top "Ramwhale" but it hangs in there. A couple of the songs are actually old and truly deserve to be recorded. "Pablum" might just be the big break for this struggling and always inspiring band. I hope they receive the national respect they already have around these parts. -krk
(Epitaph)

COCKNOOSE
"Pain From The Praire" 7" EP
Bad attitude - fuck shit up - punk rock. Songs are ok. Like new GG Allin. Not as scary as the first Nihilistics LP! - Krk
(Baloney Shrapnel POB 6504 Phoenix AZ 85005)

COFFIN BREAK
"Thirteen" CD
Great Carrie-esque front cover to start off with. If Motorhead had an operatic singer...it's a short, but sweet-sweaty album (almost on the verge of power pop) with songs that aren't over two minutes in length. They get quite with the obligatory Black Sabbath cover of "Hole In The Sky." Munch on this one. - CAKE
(Epitaph Records 6201 Sunset Blvd Suite 111, Hollywood, CA. 90028)

COMA-TONES
8 Song cassette and 7"
First off local faves of mine The Coma-tones issued their last 4 song demo as a 12"—then at my request I received a recording with 8 more songs they've gotten in the can—so I imagine you too could get this stuff if you contact their very gung-ho in the best sense of the word manager,Tom. For sure between the EP and the tape they've got a damned great full set of songs—Shane
(Contact: Tom Donnelly at (818) 985-1762)

COME
"Eleven:Eleven" CD
This, Come's debut album, came out a while ago and hasn't been reviewed until now. This is an extremely impressive debut. It's got that slow, drug-induced haze of sound that very few bands can even attempt to match. Thalia Zedek has got Patti Smith's voice and smarts and writes incredible songs such as "Submerge", "Brand New Vein", "Power Failure", "Fast Piss Blues" to name but a few. This band sounds like seeming them live would be pretty orgasmic. Yes. - CAKE
(Matador Records 676 Broadway NY, NY 10012)

COMRADE BANE
"Childhood Bridge" 7"
This mid-tempo, yet highly aggressive punk band is fronted by a girl with a strong voice which brings to mind many, yet none. Powerful songs both musically and lyrically, one of the better punk discs to hit me in a while. -krk
(Peace Creep, POB 42451, Portland, OR 97242)

COMRADE BANE
"Childhood Bridge/We Ignite" 7"
Produced by Jerry A. of Poison idea and on a label called Peace Creep—well you figure-it out knucklehead—the chances that this rules and rocks are high—certainty is ascertained via listening. Do so.—Shane
(Peace Creep PO Box 42451 Portland, OR 97242)

CONDITIONZ
"Kings Of The Whole Wide World" CD
This album, as unoriginal as it is, is pretty fun to listen to and well recorded, as well. Good songs include "Rosary", "Zero Generation" and "I Used To Believe In Angels" and are full of Camper Van Beethoven (but less abrasive) influences. I wouldn't doubt it if I witnessed a live show by them and then really started to like them. - CAKE
(Primal Lunch Records 1435 Seventh, #5 Riverside, CA 92507)

COSMIC PSYCHOS
"Go The Hack" CD
The Sub Pop album reissued on CD with an extra track "You Can't Come In (Live)." If you're into Australian punk (as you should be) then this is for you. I mean, L7 like them, you know and they do "Shove" as a bonus unlabeled track. - CAKE
(Sub Pop Records)

COYOTE TRIPSTERS
"Let go/pale Flowers" 7"
About as desert sounding as you would expect—put 'em on a bill with Giant Sand and forget about 'em cuz they ain't that exciting.—Shane
(Coronado Records Box 66471 Wash DC 20035-6471)

CRADLE OF THORNS
5 song cassette
This band has already been signed to Cleopatra, the same label that has been both rereleasing some classic punk and doing new stuff by old bands such as Sex Gang Children—well now they've gone and signed a band that is brand new and hot in more or less the same vein as Sex Gang Kids—saw them both at the same gig and Cradle ruled the night cuz they're not burnt out and washed up—sorry Andi—so yeah they're kind of goth and from bakersfield but for my money or lack of it they're one of the more listenable andenjoyable things along that industrial/ goth axis. the dual male/female vocals set them apart.—Shane

(Contact: A.J. Jonas Management (818) 884-0592)

CRASH VEGAS
"Stone" CD
A female led group that is no better and not much worse than Edie Brickell and the New Bohemians—or—whatever—no bleeps of interest on this one. —Shane
(London)

CRASHDOG
"The Pursuit of Happiness" CD
Incredibly uninspired pop-punk with lyrics even more boring than the Dead Kennedy on "In God We Trust." Bland, bland, bland... - Krk
(Grrr Records 435 S. San Fernando Blvd. Burbank CA 91502)

CRAWLSPACE
"God-zee" 10" EP
LA' s own acid casualty, albeit one who waited 'til the 90' s instead of the 60' s to fry his brain—yep, Big Dad Ed Flowers was writing like he 'd been "informed" by psychedelics since the 70 ' s at least when he was an early zinester—once he really blew his mind on the shit he started coming on like part deadhead and part white negro jazzbo—this EP shows this transition from the more motor city origins of the band (in sound)—one song is an Ornette Coleman "cover" and the other a 17 minute original—the back cover is like Ram Dass' famous book Be Here Now in layout and intent—Anyways—while the direction the band has gone is not exactly one I like better or will listen to as frequently I have to admit it is a document of a state of mind—the very one its creator has been delving into—and maybe you should too—this is the real acid music—not disco just cuz a few trippy samples get thrown in Never heard of this Behemoth records out of Las vegas of all mammon-ish places for this godsy record to come out of—and it took a long time to see the light of day—with some collaborations with Moose~Heart Faith that were intended to appear not making it. Byron Coley would probably rate this "all"—meaning he needs/wants all copies of this EP in his collection. — Shane
(Band Contact: PO BOX 7034 Van Nuys, CA 91409)

CURTIS
"Ooh La La" cassette
Garage produced (as in, in his garage on a portable stereo) ultra sloppy punky songs with strange lyrics. Really bad sound, but they've (or he's?) got something...should work on it, it might even turn out okay. - Royce
(Curtis 8914 Nottingham Pl., La Jolla, CA 92037)

DEAD MOON
"Dirty Noise/Dark Deception" 7"
Right out of the sixties, but works well in the nineties. Mono recording. Three-piece with male/female duo vocals. Catchy, too. Nicely Nice. -Thom
(Sub Pop)

DEFTONES
cassette
Caught these guys at Raji's and had to give them their due as one of the better Seattle or Seattle-sounding bands to come up and sneak up on you. I think it turned out they're from San Jose or somewhere equally scary in terms of repression and uptightness. They remind me a little bit of Gobblehoof—in their unprepossessing appearance for one—and in their unrelenting heavy playing—lyrically it didn't strike me and bowl me over the way the Gobblehoof songs did—but when you consider how huge Alice in Chains are then I figure the Deftones ought to be doing ok since they can hold their own.—Shane
(Band Contact:Dave Park at (916) 362-4277)

DEHUMANIZERS
"Kill Lou Guzzo" 7"
The famous controversial song in which the third pressing in gold is done up right. It all started when some opinionated editorialist said punk rock was a scourge that ought to be uprooted—or something to that affect — so this group retaliated with a great fuck you in which not only is the chorus "Kill Guzzo" but his daughter and wife get a swivvin too. The other cuts on here address the same topics as well. Decent hardcore mania besides—Shane
(Ever Rat PO Box 99284 Seattle, WA 98199)

DELVIS
7"
"Tiger In My Tank" is a rocker in the classic "Hot Rod Lincoln" vein but with a hip gal croonin a story about the glories of a white-knuckled V-8 cruise. B-side, "Took a Trip" was the sound of patty Patti Smith takin' a roll in the hay somewhere behind some Nashville honky tonk. Hee Haw!-Martin McMartin
(Wicked Cool Records, 181 Highland Ave, Stratford, CT 064970)

DELVIS
"Tiger In My Tank" 7"
"High energy rock'n'roll satire" is about right. Really zipped up shit. The guitarist is over playing the drummer who sounds more like a machine gun. Really fun! The female co-vocals really give it a sweet feel. - Krk
(Wicked Cool 181 Highland Ave. Stratford CT 06497)

DENIM
"Middle Of The Road" CD
This four song EP of super cool 70's pop influences uses ancient synth technology and keyboards to make excellent pop songs that actually aren't cheesy or lame. The title track is guitar dominated, with Lawrence (ex-FELT brainchild) rattling off his hate list, which includes everyone and everything "legendary" in music. The others are just indescribable, they have to be heard to be believed. Perfection comes easy for them. - Royce
(Boy's Own Recordings)

DENIM
"Back In Denim" LP
A long wait from their formation in 1990 to actually releasing a record, but finally ex Felt leader Lawrence and co. comes up with the goods. With a sound that is half tribute, half aping of 70's pop, the songs are nonetheless pop gems, regardless of the dated technology he uses to create some songs. Some tunes are decidedly Felt-like, such as "I Saw The Glitter On Your Face," which could have come straight off of Felt's "Me And A Monkey On The Moon." But this band is about progress through the past, just listen to "I'm Against The Eighties" lyric and you'll know immediately where they're coming from. Sincere? Who cares, as long as they keep putting out great pop records. I'm gonna shut up now, switch on the lava lamp,

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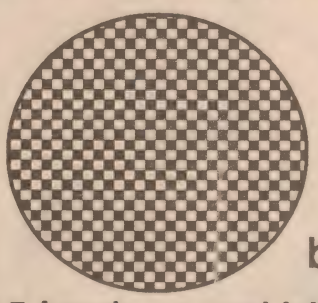
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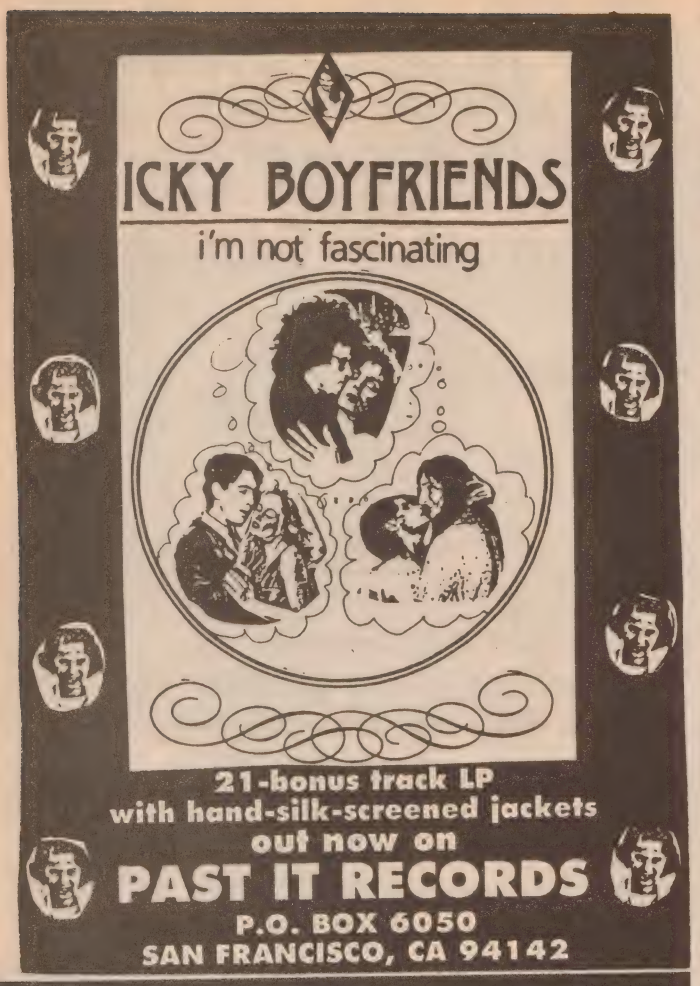

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gazer EP
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At long last, these two megahit jewels from Seattle's own scalp collectors finally see vinyl. "Tap and Die" punches through a weave of melody, riding a crushing metal guitar riff guaranteed to knock yer block off; the flip skirts Motorhead territory while maintaining traces of cyberpop miracle.
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Wwax
"Pumpkin b/w Inn Town" 7"
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Treehouse "Strawberry Pie / Shag Carpet" 7"
Poppy garageness (with a touch of Steve Fisk organ) from Olympia, WA's answer to the Animals. Backlash magazine called it a "classic." Second pressing of 500 available ($3.50 US/$4.50 CAN/$5.50 FOR)
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We also carry a selection of the finest succulent seveninchers around including stuff from Beat Happening, Crackerbash, Drive Like Jehu, Eroica Mausoleum, Fastbacks, Fitz of Depression, Gorilla, Heavenly, Rocket from the Crypt, SuperChunk, Tsunami, and Velocity Girl. Send a stamp for a complete catalog.
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and bliss-out to Denim. - Royce
(Boy's Own Recordings)

DEVIL DOGS
"30 Sizzling Slabs" CD
A brilliant idea and a hell of a convenient one for me—almost all the songs from the first three LPs on Crypt. What can you say about a trio that can hold their heads up and dig their heels in and match two guitar outfits for Motor City prowess—The D-Dogs out-Ramones the Ramones for that matter (in fact in the course of the last month I've seen 3 separate bands who start off from where the Ramones claim territory—Snair, The Hanson Brothers, and the fuckin Devil Dogs could have a battle of the bands doing Ramones covers all night and I don't know who would win. An especially endearing feature of The Dogs is their covering an obscure Australian song that is amongst my favorites ever—none other than "Time Enough For Love" by The Fun Things. Don't miss these guys when they hit your town—sure they'll insult you to make sure you wake up—the Don Rickles of punk rock or something. - Shane
(Crypt/Band contact:341 Lafeyette St. #87 Ny,Ny 10012)

DEVIL IN MISS JONES
3-song cassette
Texacala Jones' third band name and unfortunately this line-up was none too stable since they're looking for a drummer right now (who isn't!!!?) But one rock of stability in this fickle world is the great singing that is in and always comes out of Miss Jones. This tape is no exception. Maybe she'll get to do something for Sympathy cuz I know John wants to re-release the old LPs on his label.—Shane
(Band Contact: (818) 366-7416)

DEVLINS
"Live Bait. Dead Bait. E.P." CD-5
This is like a male Sade with too many soft-rock leanings. Boooring, Sidney, booooring! - CAKE
(EMI/Holland Import)

DINOSAUR JR.
"Where You Been" CD
I have never liked this band, one of the first bands that I thoughtdared to bring back boring 70's cliched rock to the punk rock club circuit. But, it's been years since I sat down to listen to them, so I thought I'd check this out. Now that there's a million bands reviving 70's rock, (And, you know, I still dig a lot of that stuff!), I would have to admit that good old Dinosaur Jr. are pretty damn good at it. Even though this Neil Young power rock is exactly what is taking modern music backwards in giant steps, I still can't help liking some of their grabbing hooks and power riffs. - Al
(Sire Records)

DIPSOMANIACS
"Growing Up" 7"
Four songs by this extremely young-looking band out of Germany. In case you didn't know, Dipsomania is another word for alcoholism—so don't blame the band for your inability to win any spelling bees but it's obvious they patronize a "smart bar' somewhere in their homeland. — SHANE
(Bad Taste Records Volksener str. 46 w-3257 Springe ! Germany or contact band member Matse at Tel: 0049 4216580422)

DIRT DON'T HURT
"First Hand" 7"
The back of the sleeve has the quote "Emo ain't a dirty word"—well to me it is—after all that is why I told Ed I don't like Face To Face—cuz they are way too Emo-core for me. Likewise these guys I guess. —Shane
(Moonshine Records PO Box 3727 Wash. DC 20007-0227)

DIRT FISHERMEN
"Vena Cava" CD
This piece of shit sounds as though a cranky Joan Baez decided to team up with a bloated Grace Slick to share one of those special Maxwell House Coffee moments, drop valium and get all touchy feely while the Screaming Tree's pussy 90-pound kid brothers noodle around in the background with psychedelic guitars and cheap Spencer Gift strobe lights. Even Jack Endino's production can't save it. Didn't C/Z records do Coffin Break and that super heavy Kiss compilation? What the fuck is goin' on up there? Lemme get this straight, ok? Labels actually **pay** people to find bands worth giving money to that will sell records, right? Tell me where I can hop that gravy train, 'cause some of these big indie labels are consistently blowing it time after time. They'd have to pay me big bucks for the knowlege I'm packin' though, or at least tell me how pretty I am during a nice dinner. I'm waiting.-Martin McMartin
(C/Z)

DIRT DON'T HURT
"First Hand" 7"
"Sugarush" is a noisey pop song with out of tune vocals, in a very "emo" style, which is alright with me. The flip, "Cuttin' Strings", is more of the same. Pretty good, especially if "emo" isn't a bad word to you. - Royce
(Moonshine Records PO Box 3727, Washington DC 20007-0227)

DIS
"Dis" 7"
These kids! These young, impressionable kids! How I pity them. Dumb. Predictable. Down to the goofy clothes they wear. If I hear another Slint/Pavement ripoff, someone's gonna get a knuckle sandwich. If you gotta problem with it, call me. 310-435-2404 -Krk.
(12 Inch Records: P.O. Box 4083 Urbana, IL 61801)

DITCH WITCH
"Self-titled" dbl 7"
From the same small label as a band I raved about last issue, Small Ball Paul; well this band has an equally cool name but the tunes are very weak-or maybe the real problem is the tune being too strong—these guys are just too melodic and I swear there is a real obvious Nirvana rip on here—but if you don't check out this band do keep your eye peeled for stuff on the label because not only did I give the thumbs up to Small Ball Paul but Columbia in the state of "misery" is punk rock / anarchist territory since way back. -SHANE
(Faye Records PO BOX 7332 Columbia, Mo.)

DO
"IT" CD
No wonder this has such class packaging (an extra slipcover box the jewel box slides into) and printing—these guys must be personal buddies of Rick Rubins. Anyways they are Digital Orgasm, though you have to read

the fine print to gleen that much. This album is pure and simple disco music—and all I can say is that if this kind of music aids peoples sex lives then more power to it—but I didn't find anything alternative about this compared to the disco out there with the drug references and psychedelia cum cyberpunk thrown in—this was tamer than that but only a young person could actually say whether this is a hip or a hopeless band for this style of music—cuz I'm too far outside the stream of data about this stuff...Shane
(Def American)

DOC HOPPER
"Sweet'Ums" 7"
Some energetic punk rock not too far down the street from GG's home in Rhode Island— The record sleeve claims this is an edition of 30 but I think it is a joke-the band avoids being a joke band though—but almost, like an M.O.T.O. or something — 5 songs in all and what a wretched overall title !—Shane
(Constant Change records 2028 West main road Middletown, Rhode island 02840)

DOUBT
"Profit" CD
Not like much else this definitely seems foreign in its mode and atmos~phere—like a Danish Cheap Trick—they thank a bunch of tattoo artists—with the fact that Progress mag comes out of the same city—hey—wait a minute —I think I read that this band is editorsof Progress mag but they don't trumpet it about—well all I noticed was the label is called Progress red—HMM—anyways this is a weird metal and I'll leave it at that.—Shane
(Progress Red Odense Denmark)

DQE
"Masturbation Made a Mess Out of Me" 7"
I had mixed feelings about this particular single. The humor in the band is great, and the sound has the same kind of goofy quality that you hear in The Cows. However, I felt the songs could have been a little more creative, and the musicianship better directed. "Masturbation..." had almost a country/western sound to it; and "Rain" was a slower, moodier type of song. The guitar work is very crusty and scrambled in its style. The beat was solid, but the bass line was indiscernable. There is a definite hardcore influence to the band that breaks to the surface every so often in the songs, but other than that, they have a more garage rock style to them. -Killjoy(?)
(SQE/1854 N Decatur Rd/Atlanta, GA 30307)

DROP NINETEENS
"Your Aquarium" CD EP
Swirly mellow folk-pop, boy/girl vocals with an bad aftertaste like a huge spoonful of Sweet & Low. A Barry Manilow cover is only one of countless reasons to avoid this. Real cute. -Martin McMartin
(Caroline)

DRAG CITY
"Jazz Monster/Back Burner" 7"
I know there is a Chi-town label called Drag City—they released early Pavement stuff—but even though this band is also out of Chicago there appears to be no connection. On the jazz entitled song they do indeed play a warped form of jazz. Color them extremely post punk and post modern as they prove that there are always new fresh approaches to intense tuneage —Great cover worthy of a Sympathy single—Shane
(Trixie Records PO Box 379373 Chicago Il. 60637)

DREAMBOX
"Self-titled" CD
I think a duo in tecno wave pop vein somewhere between the Associates and Gary Numan—or something like that. The art on the insert is great and surreal/evocative but the lyrics inside look a little ponderous—I really hesitate to recommend this—so I won't.—Shane
(Seam Shack Music 230 Central Park West#3E NY,NY 10024 (212) 769-2152)

DREAMS MADE FLESH
"Great Men 45" 7"
A jerry side and a P.K. Dick side—I agree with at least one of those appraisals of greatness anyways. Musically I don't remember this.—Shane
(Interplanet Records 5 Dale Court Stoneham, Ma 02180)
DUMB AND THE UGLY
"Atmospheres of Metal" CD
At first I thought this was sort of a joke concept album, but after listening to it, I'm convinced the band's name and the title are all too fitting. Excessively repetitive metal guitar lines, that bored the shit out of me, with some unintelligible growled vocals. I'm glad they're in Australia and not here. - Royce
(Dr. Jim's Records PO Box 45, Clifton Hill, VIC 3068, Australia)

DWARVES
"Underworld" CD single
This features a slight departure from their over the top maniac in-your-face punk rock songs, but it's still the Dwarves. Not as chaotic as their last two "full length" releases, but still pretty good, nonetheless. A little bit slower and more "rock", but how many times can you write 30 second wonders? We'll have to wait and see what the Dwarves have in store for their upcoming release.—Ted
(Sub Pop)

E-TYPES
"Action Packed" 7"
Cool style by these three guys from Sacramento, with four songs that are almost mod power pop. "She Changes" stands out due to the Vox organ. Very catchy and ready for a good time. They seem to have a love affair with classic Vox equipment. Worth it cuz it's fun, and there aren't enough fun records anymore. - Royce
(PO Box 189092, Sacramento, CA 95818-9092)

EARTH
"Earth 2" CD
At 73:04, this is perhaps the longest CD on Sub Pop. It includes Dylan Harwell on bass for a mesmerizing, hypnotic Black Sabbathy feel. This is subtitled "Special Low Frequency Version" and the cover looks like one of these mid-'80's new age album covers. Well, you can certainly consider this an anti-new age album. The tracks are "Seven Angels", "Teeth of Lions Rule the Divine" and, with added percussion by Joe Burns - "Like Gold and Faceted." -CAKE
(Sub Pop)

EGGS
"The Government Administrator" 7"
The Eggs produce some really good, loose, somewhat silly pop about things like being poor, and just the everyday trials of life. They have a sound similar to Unrest, but

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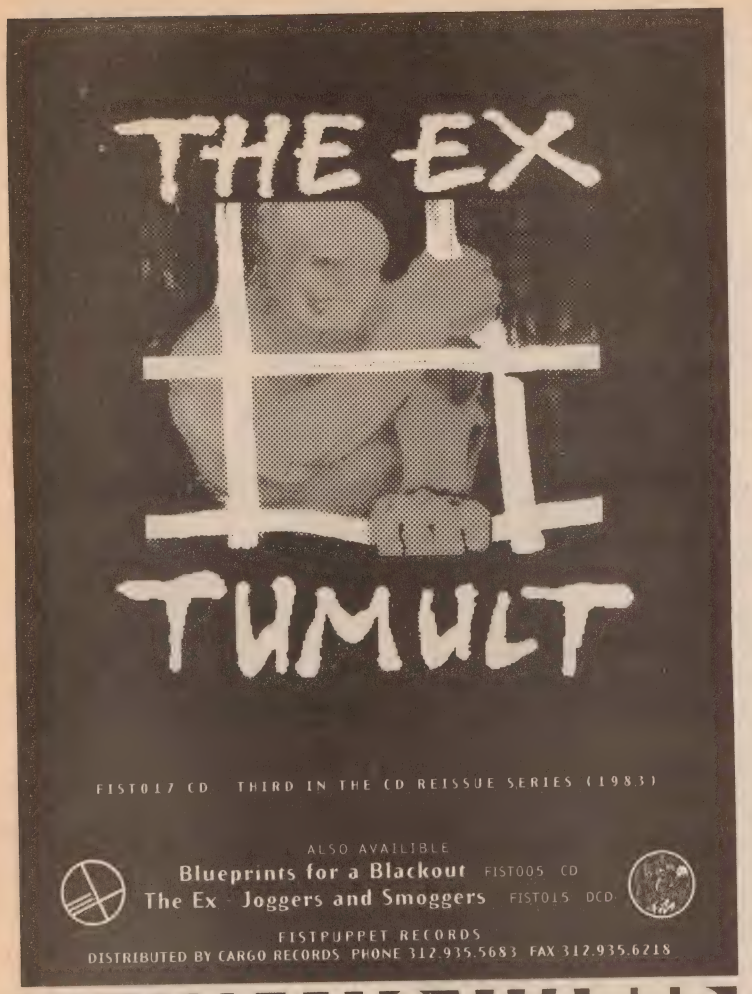
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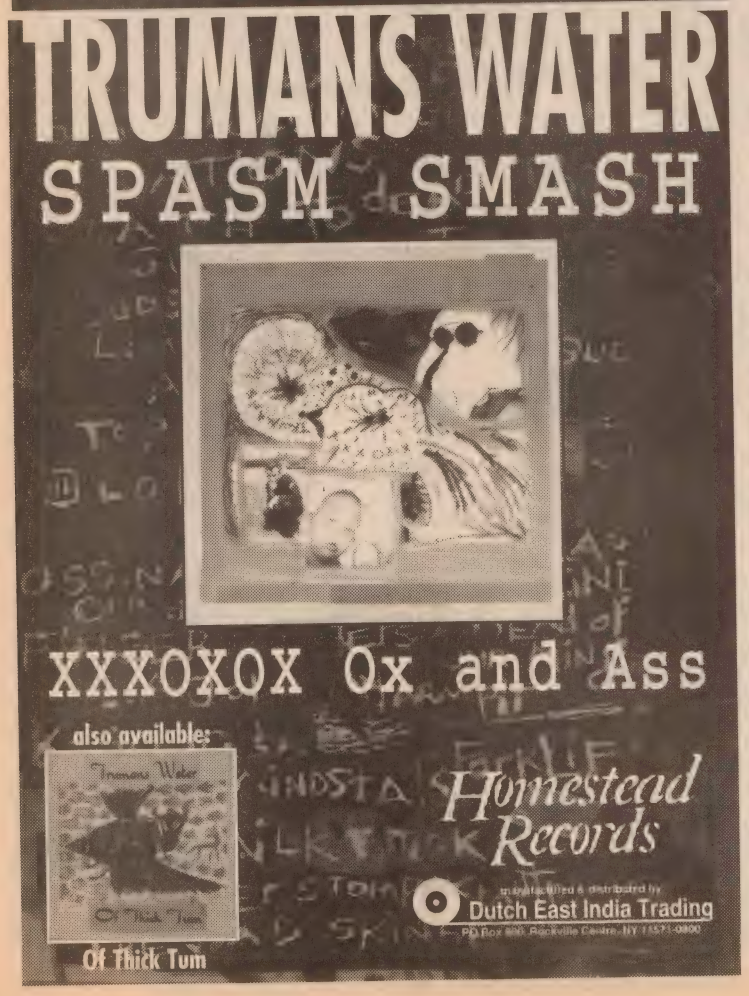

less repetitive and more fun. These two are some of the best the Eggs have done, too. And this is on the super-cool Hemiola label, so order one already! "Okay, Rob, play guitar now brother!" - Royce
(Hemiola 35 Barnbrough St., Burley, Leeds LS4 2QY, UK)

EINSTURZENDE NEUBAUTEN

"Tabula Rasa" CD
How does one describe the originators of the modern industrial rock movement? Well, there ain't no touching them that's for sure! This album could possibly be the most lyrically intelligent and musically insanely proficient albums of 1993. "Blume" has Anita Lane on guest "sensual" vocals and is outrageously brilliantly. Love the whispery/distorted vocal effects throughout. How could something this brilliant not be recognized by the masses? "Headcleaner", the last track, has four parts and is split off (strangely enough) into two different songs. This album is obviously a concept album based on the book "Stilleben" by Claus Grimm. The most amazingly sounding record of the year for sure...and the most complex. Original beyond originality. - CAKE
(Mute/Elektra Records)

ELECTRIC FERRETS

"Ferretzilla" CD
I've always maintained that the strength of this band has been in its' live performances, but this CD has a few things going for it. First off, the cover is kinda cute. Secondly, it features probably the best song ever written about a Flipside alumnus. (You have to buy it to find out which one.) There's also guest guitaring by Mini-skirt Mob's Amy Wichman and guest celloing by Ugly American's Dorit. And, oh, yeah, this line up includes ex-Ferret (Now drumming with the Marlowes) Flytrapper. -Bob
(Dionysus)

ELEVENTH DREAM DAY

"El Moodio"
Been playin' the pre-released tape of this for months now, and after seeing them live at South By Southwest I gotta rave. Sue me for finally checking 'em out, but I can't follow every act denting the CMJ. Multi-styled guitar pop, effortlessly played, with male/female voices blending the way I always hoped X would. Lotsa tempos from cruisin' ("Murder") to full on throttle ("The Point"), drivin' through alchoholic hazes and dysfunctional days. A touch of Television in the six-string department, and some damn fine distortion tinged tunes that'll sound great wafting down a wind-swept highway to Anywhere U.S.A.. Ya, works for me. - POOCH
(Atlantic)

ELLEMENO

"The Offering" CD
More death metal industrial whatever it's called this week from who knows and who cares where. This isn't the music of the future, this is yesterday's leftovers. At least with the dance or techno electronic music you can move to, but this is so heartless, soulless, tuneless, and dull that it has no use at all. I'll stick to Ministry for this sort. Get some inspiration or quit, because this is wasting time. - Royce
(PO Box 1027, Dover, NJ 07801)

EMPTY TOMB

"Welcome To The Human Race" cassette
Good basic straight ahead thrash with a lot of weird twists in the tuneage. Smart lyrics sung by a vocalist with a lot of personality. I really like that lounge part from their song Things Are Going ToGet Harry. Tight playing and very interesting songs. Cool tape here.- Thrashead
(Empty Tomb, P.O.Box 20714, Salem, OR., 97307-0714)

ENTROPY

"S/T" cassette
This is Entropy's first release in a while. This has songs from the bands different periods of existence. The classic S.W.A.Y.S.P.I.T.W. is on here, with more mid tempo rocking tracks like Nuts and Bolts, and Wool Socks. The Trio and Avoid Breathing are totally ripping hardcore. Then they go off on other musical tangents with songs like Green Raisin Blues. It's a real good mix of what Entropy is about, that coupled with the good production makes for good listening.- Thrashead
(H Films, 11901 Santa Monica Blvd. #340, Sawtelle, CA., 90025)

EUTHANASIA

"Fever Sleep/Eden" 7"
Not bad, early 80's alternative with distorted bass lines and Pretenders like guitars. I read the stuff they included, which compared them to Mission Of Burma a lot, but I've not heard them, so I can't say. Alright, hook-laden music that will do you no harm. - Royce
(Subcorridor Records 44 Jane St., Suite 129, Providence, RI 02904)

EVAPORATORS

"Welcome To My Castle" 7"
This record features vocals and organ by Nardwuar, The Human Serviette who DJ's a college radio show in Vancouver, Canada and also put out the wonderful Canada Vs. America compilation album "Clamchowder & Ice Vs. Big Macs & Bombers". Samples of Nardwuar's interviewing genius are included on that comp and this single. (He's sort of a Canadian "Stuttering John".) The music (with the exception of the irritating title track "Welcome To My Castle") is zany Dwarves-ish punk rock. I urge people who enjoy this record to try to find a copy of Nardwuar's video that features hysterical interviews with the likes of Jello Biafra, Sonic Youth and the Muffs' Kim Shattuck. -Bob
(Nardwuar Records, P.O. Box 27021, 1395 Marine Dr. W. Vancouver, B.C. V7T 2X8 Canada)

EX

"Blueprints For A Blackout" CD
The Ex are one of those bands with an extensive amount of records in their catalog. Forming in late 1979 and using the same anti-government ideals as Crass, the Ex are still alive and kicking. This particular album is a reissue of a 1984 double album which has been out of print for quite a long while. It's the equivalent of a "Metal Box" mixed with "Christ The Album." Using oboe, flute, oil barrels, accordion, piano and other "unconventional" rock instruments, the Ex teach us why the world is so fucked up and also expresses the callowsness of politicians. Bigger than Jesus: "Blue Prints For A Blackout," "U.S. Hole," "Grimm Stories," "A Plague To Survive." In fact, go out and find all their fucking recordsalready. - CAKE
(Cargo/Fist Puppet 3058 North Clybourn Ave, Chicago, IL. 60618)

FIFTEEN
"The Choice of a New Generation" CD
Wowee! This cd is the tape loop that plays in my head when I think of the coolest shit I've heard on Lookout Records. These guys sound hungry and ready ta' step right in if Green Day insist on making a habit of breaking their arms (I heard their drummer recently broke both of his), or getting signed into obscurity. (They deserve every cent, but I hope they don't fall into some beuracratic black hole.) I bet Fifteen sees red every time some reviewer coughs up a Green Day comparison, but the similarities are uncanny right down to the razor sharp guitar intros, pop choruses galore, and tight trio arrangements. The vocalist even affects that "accent" Billy Joe from Green Day uses that comes from parts unknown. He sounds like Leonard from the Dickies singin' sweet pop with marbles in his mouth. They don't clone-out totally though, as the lyrics transcend the love game and forge into socially conscious territory. Sorta like if somebody set the Maximum Rock n'Roll letters section to tight pop-punk or somethin', which'll please you kids not too jaded to care, and more power to ya'. In the lyric insert though, one of the guys actually apologizes with a straight face for using "the traditional spellings of woman and women" and that "the words man or men" in the songs could actually mean women also. Kinda made me wanna hug a tree or somethin'. Goin' outta your way to make points like that on your p.c. punk record sleeve kinda seems like preaching to the converted, doesn't it? Go down to a Shriner's covention with your soap box and try to enlighten a tougher bunch of penis-owners, ok? Picky, picky, because this is superior punk rock, a great record, and should be on this year's list of must haves. Truly excellent.-Martin McMartin
(Lookout)

fIREHOSE
"Mr. Machinery Operator" CD
I remember seeing fIREHOSE at a little record shop in Reseda named BeBop Records and they fucking ruled my world in 1986 and 1987...Just fucking ruled. "Chemical Wire" was my favorite song at the time. Then I kinda lost interest for some reason and got into the Buttholes. Well, anyway, this is their fifth album and, as you can tell if you listen to this, Watt is singing half the songs. "Formal Introduction", "Herded Into Pools" and their cover of the Kinman's "Quicksand" are the best tracks on this jazzy three piece's excellent new album. They still haven't lost their sense of humor. Thank Jodie Foster for that. - CAKE
(Columbia Records)

FITZ OF DEPRESSION
8-song 10"
A must-have! FOD is a simply relentless three-piece that just isn't cursed with that "northwest" sound— they strike me as being much more important than that! Tightly wound punk rock with great hooks and good songwriting to boot. Well structured, and still freshafter many listens. Limited press of 700 so grab one quick! -Thom
(Meat Records, 10002 Aurora Avenue N #1147, Seattle, WA 98133-9347)

FLAMIN' GROOVIES
"A Collection Of Rare Demos & Live Recordings" CD
This disc features Chris Wilson, but Cyril (the one of lesser hair) always epitomized these S.F. anachronists for me. Lots of Beatles, Stones, and Chuck (peeping tom) Berry covers, with all the mistakes and lousy sound quality of your better-than-average bootleg. This is a good document of their exciting, hep bar band performances. Considering the scarcity of their live shows (I saw 'em once, they were too cool), this isn't a bad way to discover what you may have missed. Assembled chonolgically, the listener can gauge any improvements in their Britbeat direction (their first recorded rehearsal demos are included), not to mention Chris Wilson's vocal toughness ("River Deep Mountain High" kills their studio version). The pix and chronology included are a boon for fans, but thirteen of the eighteen tunes are covers; something which doesn't do justice to the fab Jordan/Wilson team (one of the finest writing tandems ever in pop). Rockin' stuff nonetheless. -POOCH
(Marilyn Records, P.O.Box 7112 Burbank, CA.91510)

FLAP
"Brotherload" 7"
Acoustic guitars gone haywire. Like the manic genius of Jad Fair or the always inspiring Eugene Chadbourne. Maybe not as warped as those two pioneers... still worth a listen if you know what I'm talking about. - Krk
(Falf Baked 859 St. Charles Ave. Atlanta GA 30306)

FLUF
"Wasting Seed" 10"
Really thick guitar heavy power pop punk that's kinda fairly Superchunky. There are some memorable moments and good hooks but they'll need to do a little more work to really cement down their own sound. O's vocals thought, do sound better than they did in Olivelawn whom I never paid much attention to. - Pookie
(Headhunter/Cargo)

FLUID
"purplemetalflakemusic" cassette (and CD one assumes)
Denver's moto manic men, one of the most dynamic live bands you'll see, true disciples of the MC5 and the Stooges. Pretty much balls out in your face stuff here, great tunes for testing how loud the speakers on your car stereo will go. In fact on a long drive I'd rather have this tape than a six-pack. On first listen a while back it seemed kind of repetitive but on second thought, yeah a bit, but this is way damn rockin'. Haven't latched onto any of their other efforts but this one is a good way to check out a band that's been amazingly overlooked by the powers that be. -Gary I.
(Hollywood Records, 500 S. Buena Vista St., Burbank, CA 91521)

FLUID
"Purplemetalflakemusic" CD
Already my favorite Fluid album, this one's been getting a lot ofrotation on my player lately. It might be an overused comparison but I can't help but think of the MC5, especially on powerfully driving tracks like "My Kind" and "One Eye Out". Purplemetalflakemusic includes ten other instantly catchy classics as well as a shiny limited edtion purplemetalflake patch, so run right out and get this, you're missing out! - Bob
(Hollywood Records, 500 S. Buena Vista St. Burbank, Ca. 91521)

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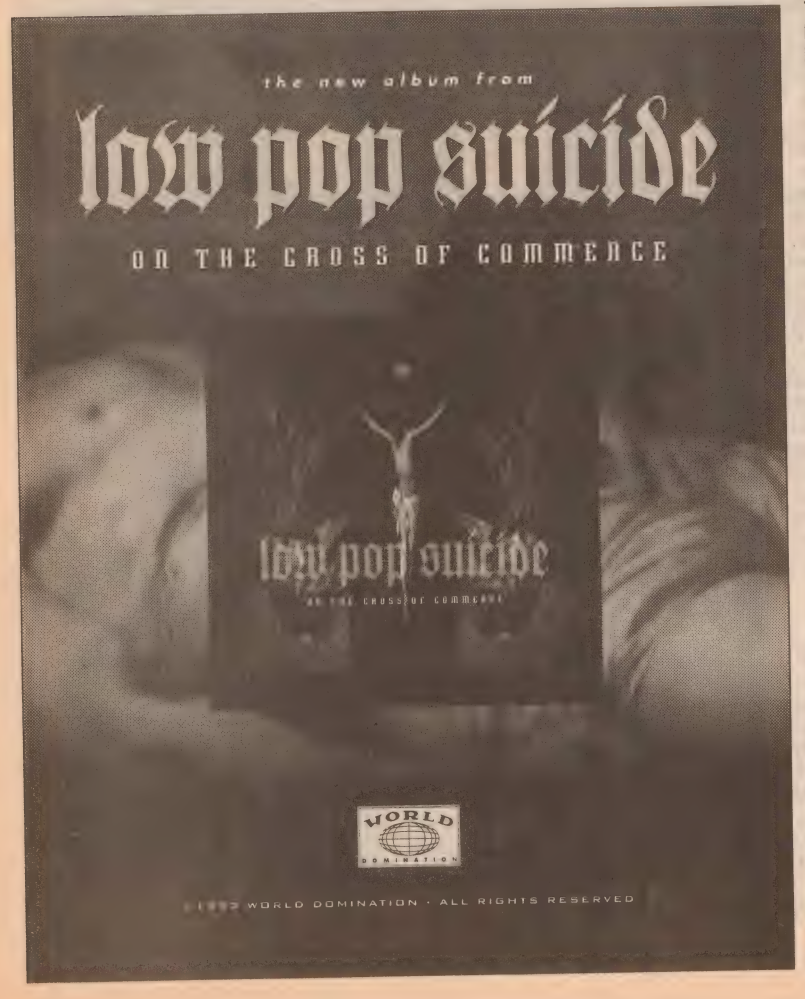

FLUID
"Purplemetalflakemusic" cassette
Twelve new songs from a hard rockin' band that refuses to quit. This is a typical Fluid album in the sense that some of the songs are pretty good and the others are just plain fucking great songs that you'll be listening to over and over again. Dare I say that this album may actually have more than the usual share of the "fucking great" songs than previous albums? OK, it does! Punchy, rhythmic Stoogie type hard rock with cool backing vocals that deserves your attention. —Ted
(Hollywood Records, 500 S. Buena Vista St, Burbank, CA 91521)

FLYING PIZZA
6-song 7"
Lame band name, but great music! Awesome guitar work. Crunchy, fast-paced, in-your-face, and ruthless. Hook-laden as well. If you run into a copy of this, grab it. - Thom
(Killer Records, P.O. Box 2, 28801 Pori, Finland)

FORD
7"
Chip on yer shoulder spouts of anger from behind a wall of muddy distortion on"Vicodin." Jerky rhythms and angry clipped vocals from singer Michele on "Primary Fixation." Ford could be alphabetically filed between many a collector's Babes in Toyland and Hole records. The file I have in mind for it is of a more circular nature.- Martin McMartin
(Sympathy)

FORD
7"
Not an alarming release, but keeping the Black Jack reputation up to par it will. Loose, reckless and noisey. The female fronted Ford lacks impact and distinction but the songs are ugly and I'll take that over polished pop any fucking day. - Krk
(Black Jack POB 2141 Guerneville CA 95446)

FOREHEADS IN A FISHTANK
"Haircut" CD
This is one of the funniest records I've heard in a long time. A techno rip up of Haircut 100's "Favorite Shirts". Hardly recognizable except for the lyric and the horn sample. Absolute genius! The singers voice is so fucking raspy, quite a contrast to the original. The remix is BPM dominated and completely unrecognizable as a cover. The two originals, "Slac" and "Chessnut" are polar opposites, "Slac" being an growling, almost industrialtune, while "Chessnut" sounds like something by Thinkin Fellers Union. A very cool record by a very tongue-in-cheek band. - Royce
(Some Bizarre Ltd. 166 New Cavendish St., London, UK)

FRANK BLACK
"Frank Black" CD
It's funny how Black Francis is trying to desperately be like David Bowie (I mean Frank Black is his third moniker for Christ's sake!). Well, Frank may not be Bowie, but he sure is talented. This debut solo album, which includes ex-Beefheart, ex-Pere Ubu, recent soon-to-be-family-related-to-me-in-an-obscure-way, Eric Drew Feldman, is quite astonishing. I mean, this really could be the next Pixies album (but...alas...no Kim Deal) if not for a few factors. The sound is there. The songs are as obscure as his Pixies stuff: "Los Angeles", "Fu Manchu", "Old Black Dawning" to name a few. There is even a cover of the Beach Boys' "Hold On To Yourself." Great stuff. - CAKE
(4AD/Elektra)

FRIGGS
7"
About every third issue there's a 60's garage record that manages to capture the roots and energy of the genre with an edge that avoids cliched sappiness. "Shake" is the ravin' keeper thrown down here by these cool chix. "Wild Love" is a "Fever"-ish steamer. Running a close second behind me as Pennsylvania's coolest export.-Martin McMartin,
(Sympathy)

FRUITCAKE
"Anna marina/Moanin' The Blues" 7"
A St. Louis band with an ex Drunks With Guns but out on my friend from Belgium's Pit's Bull Records—their first release. Good-going Kris with this little slice of both collectability and decent tuneage. —Shane
(Kris Verreth/Pit's Bull Tervuursestwg lh. B-1820 Perk Belgium)

FSCANF
"Vol X" 8-song cassette
A home studio project by Paul Cutler, ex Dream Syndicate and 45 Grave which ought to see the light of day though actually the music would be more comfortable in the light of night I'm sure. Reminds me of early Fad Gadget or the heaviest Magazine cuts like "Permafrost" (with equally disturbing and dark lyrics). Nothing trendy or danceable here —just head music by a proven master. —Shane

FUDGE FACTORY
"Locust Mind"/"Bodega" 7-inch coffee vinyl
Fudge Factory have their 1971 MC5-isms down pat, but I don't like their moronic spoken intro on the B-side. Go to Detroit. - CAKE
(Mongrel Records POB 481281 L.A., CA. 90036)

FUNHOUSE
"From Overdrive Cloudy Skys" CD
Extremely Killing Joke influenced primal rock. Heavy percussion, loud, chanting, chiming guitars, except this live recording really fails to take it any further and to top it off the songs aren't that strong. Ok. - Krk
(Blood Butterfly, Japan)

GALACTIC COWBOYS
"Space in Your Face"
Like King's X, these space cadets of metal hail from Texas Where they got their influences is hard to pin down, but there must be something that's in the Water or something like that Long solos that don't bore you, intricate harmonies and time changes, bizarre self-joking references that make you realize that they don't take themselves too seriously. Refreshing amongst the world of grunge and such, Hawkwind, Gentle Giant, Black Sabbath and ZZ Top melted, stirred and poured over your head drop by drop. -Pat Fear
(Geffen)

GARAGE MONSTERS
"Safari to Mumbooba" 10"
Definitely one of the best albums I have heard in a long time. The Pizz and Clint Ruin have created one of the most original

and powerful creations to accost the unsuspecting public yet. The music is a combining of jungle-like tribal percussions with sound effects and pieces of dialogue and music tracks from TV shows. With other instruments accompanying, the force of this album gives one the feeling of being shaken inside and out by pure sound. There is nothing like it. The originality is unquestionable. Speaking of originality, wait until you see the album cover artwork Pizz has done. And to think we almost did not get to see it. The distributor almost did not pick it up due to some offense that was taken over the cover art. This is the first 10" Sympathy has released. Anyone who like any sort of industrial music, or just appreciates anything that is unusual and one-of-a-kind, should get this album. -Killjoy
(Sympathy for the Record Industry)

GARAGE MONSTERS
"Safari to Mumbooba" 10"
More studio madness from the two "artists" that brought you the brilliant "Powerhouse." The packaging is razor sharp, and on green vinyl, but musically I'd have to admit the last release was a lot more thunderous. "Surfari to Mumbooba" is heavy percussion set to African-like tribal dancing. It's fun and really cool shit but shadowed by previous efforts. - krk
(Sympathy)

GARDEN VARIETY
"Hedge" 7"
If you're into that Northern California sound (Jawbreaker) than you'll want this. Just don't show your face in Long Beach! -krk
(Mint Tone, 161-26 Cross Bay Blvd, Suite 150, Howard Beach, NY,11414)

GEKO
"Join My Party World" CD
Geko are a female duo, combining haunting yet attractive vocals with swirling guitars and a bass heavy rhythm section (drum machine). This 11 song disc (which includes a few re-mixes of previous releases?) is more of a dense back drop to a dark ambience world, than it is a song to song album. Some of the better songs sound like some of the early, weirder (subsequently) cooler Siouxsie and the Banshees. - Krk
(Open POB 482 Paoli PA 19301)

GENRECIDE
"A Compilation Vol. One" CD
Every now and then some company gets the smarts to issue their own version of the old Warner Bros. "Loss Leaders" campaign as an inexpensive tool to promote various artists. Columbia's offering cuts from their alternative pool to showcase those you might not be aware of (or care about, for that matter). They easily could've sold it for less, and still enticed more potential buyers. Still, the unreleased live versions (Soul Asylum's "Black Gold," Fishbone's version of "Freddie's Dead"), and some of the alternate mixes by The Darling Buds, Daniel Ash, and others, may be a nice addition to your collection. -POOCH
(Columbia)

GG ALLIN AND THE MURDER JUNKIES
"Hated" CD
The Snakeman spews more venom your way in this soundtrack to the movie about the most vile rock'n'roll scum to ever soil a stage; GG Allin. Half of the tracks were taken from the album "Freaks, Faggots and Junkies" and remaining are made up of live and a few studio acoustic numbers including a great cover of Warren Zevon's "Carmalita." Nothing above all out excess, hatred, and self destruction. So hide the children or better yet hide yourself cuz GG's coming to a theater near you and sure he's got a loose screw but he wants to plunge it into your eye! - Pookie
(Performance/Awareness POB 156 New Brunswick, NJ 08903)

GGFH
"Disease" CD
Sounds like the soundtrack to Phantasm alot—the music before the thing slice and dices your brain—call this spooky industrial ala Skinny Puppy or the like—but consider two Brits came to Oakland to record this you can imagine it could be way out there indeed. Fun stuff—Shane
(Band Contact PO Box 17 Dewsbury W. Yorkshire WFI28AA United Kingdom)

GIANT MUMS
"Eyedropper" 7"
Not bad pop, slightly Unrest-like, but with more guitar, and a bit less...whimsical. Not surprisingly, it was engineered by Wharton Tiers, Unrest's producer. I'm sure we'll hear more from them in the future, but these four songs are a great start. - Royce
Ouixotic Records GPO Box 7296, NYC 10116)

GIBSON BROS.
"Memphis Sol" CD
What appears to be the Gibson's last release, might just be their best. These 13 songs truly capture the warped backwoods hick/ folk/ blues, that this band is so stubornly brought to the ears of ignorant fools such as I. Songs like "Barbera," "Coming Up," "Memphis Chicken," and "Cat Drug In" simply scream inbred porch rock. There's a fine line between genius and insane. The Gibsons are it. Hope they at least tour one more time! - Krk
(Sympathy)

GLITTERPUSS
"Texas Cheerleader Massacre" 7"
Okay punk numbers that are a bit eclectic and very amusing with lyrics about, well, the title says it all. The b-side's a bit more involved, and with nice backing vocals even. A pretty cool little record. - Royce
(Chud 104 Aldeah, Columbia, MO 65201)

GLORIUM
"Iced The Swelling" b/w "Fearless" 7"
The second single I've gotten by these guys and I like 'em a bunch—It is cool that they're on Unclean—a label that has been around for awhile—if it is not a second label with that name—the mid-80's label I remember did the first N.O.T.A. record and some cool stuff by a group called The Lepers. Anyways this is a grunge/noisy slab of dreamy rock and roll.—Shane
(Unclean PO Box 49737 Austin, TX. 78765)

GOBBLEHOOF
"Freezerburn" All Formats release
These guys got ragged on by Martin McMartin and most of the people who saw them play in between The Humpers and Clawhammer at Al's a couple months back—and even I'll admit their heavy dark hate rock didn't fit with the pure exuberant punk of the Humpers or the equally zesty uncategorizable Clawhammer—but all I know is listening to their 9 song release

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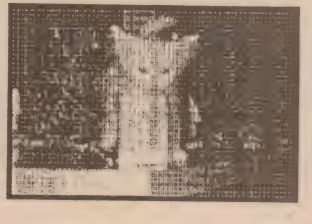

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does it for me—Martin said the only Sabbath imitators he needs are St. Vitus~ but I'm afraid neither Sabbath or St. Vitus ever had lyrics that told stories as artfully as Gobblehoof does on a few of the tracks here—their obsession with morbid topics like death and suicide are dealt with in much less sophomoric fashion than say Carcass —there is actually some humor that certainly wasn't apparent live but isn't the type of weak wimpy humor that detracts—just appropriately sardonic shit. I like these guys and put them second only to The Dream Killers as far as Sab influenced shit goes—I rank 'em higher than St. Vitus.—Shane
(New Alliance aka SST records—go visit Falling James at the SuperStore to buy this)

GOD MACHINE
"Scenes From The Second Storey" CD
Alternative goth metal cack in the same vein as Sisters andMission, but with even longer songs. Thirteen songs averaging 6 minutes each was just too much, and with one that ran forever..I was nearly record to end it all to put myself out of the misery it was causing. Some power-goth ballads (you know, with the "dark" sounds and creepy vocals) combined with wimpy metal-isms make this an album to avoid. - Royce
(Fiction/Polygram)

GORILLA
7"
This is quite a bit more revved up than the last Gorilla record I heard (which I thought stunk!). Real carpet cutting, dance provoking rock'n'roll. Listen worthy, by far. - Krk
(Thrill Jockey)

GORILLA
"Stuck On You/Hollywood" 7"
The first thing I thought of when this hit my turntable was: Lee Joseph. If he got to this band before Thrill Jockey, I know they would have been on Dionysus. 60's influenced punk rock— with a piano! Cool as fuck. - Thom
(Thrill Jockey, P.O. Box 1527, Peter Stuyvesant Station, NY, NY 10009)

GRAEME JEFFERIES
"Messages For The Cake Kitchen" CD
'Nother mesmerizing release from Ajax, the label/ catalog that always manages to bring interesting / amazing things to light. G. Jefferies is basically a one man "project." His voice sullen yet inspiring, maybe comparable to a wine drinking Ian Curtis or a sad Roger Miller. But these songs are delicate, fragile and simmering in their own simplicity, while highly detailed with character. A truly breathtaking release. - Krk
(Ajax POB 805293 Chicago IL 60680)

GRAVEL PIT
"The Devil/Paul Westerberg" 7"
Instead of sounding like the jerk these guys just write a song about him. Can't say if it bears the same kind of relevance to their music as "Alex Chilton" , a song done by The ' Mats.—Shane (Caffeine Disk Po Box 3451 Ne Haven, Ct 06515)

GREEN MACHINE
"King Mover" CD
Deep Purple vs. Blue Cheer. The winner? I dunno but the loser is definitely Green Machine. Just what we need-another "rock band with punk roots."-krk
(Prospective Records)

GREY SPIKES
"Sex and Hate" cassette and two 7"s: "Songs for Nobody" & "Redwing Motel"
I first heard of this group in a small zine interview which they disown as having been crappy but which was still enough for me toget the idea I might dig what these guys were putting down—so when they opened up a Teazer show I was ready to pay attention. The singer had all the looks and attitude- right down to a little eyeliner-whereas the rest of the guys look like an average grunge or punk band in scruffy appearance—on stage there was also a bit of a contrast between the singers intensity and the more casual modus operandi of the musicians-but overall was impressed and let them know it so I'd get a packet of stuff to review—which I obviously did—and I'm glad I did because these releases all beat out my first gig as far as kicking my ass goes. Before I attempt the ever difficult description of what they sound like I'll quote the promo liner notes that says they are a punk rock band and not alternative in any way and have no commercial aspirations—and that they've been together since '88. That said—the best thing I can do is say this is alot like The Gun Club—that is not one of the bands they list as an influence —but I doubt they'd deny the similarities—cuz though it is much the same groove it also bears topical similarity—J.L. Pierce and Manson Lee(a pen name?) are talking about the same kind of things and from decadent and iconoclastic stances the both of 'em — No pc bullshit here—check out "Sleazorama"- Whoa ! These guys would go great on a bill with The Coma-tones and The Blackouts — true-blue rock bands—hard with a capital "H" —Shane
(The bands label and management is Vital Gesture PO Box 46100 LA, CA 90046 Or call Mary business hours(714) 381-2299)

GRIP WEEDS
"See You Through" 7"
Sunshine 60's pop with punchy vocal hooks and harmonies ala' the Hollies and the Nazz. Song-writing talent abounds. For smiley pop purists only, it brought back the same contented rush I got in that Pittsburgh K-Mart in 1970 when my Mom sprang for that black and orange "Monkee's Greatest Hits" LP if I promised to take a nap as soon as we got home. -Martin McMartin
(Ground Up Records, POB 1721, New Brunswick, NJ, 08903)

GROTUS
"Luddite" CD-5
Grotus are an industrial band from San Francisco that totally kicks ass. Lars, as a vocalist, is Satan incarnate. I remember when they played at Jabberjaw and I was holding the drum head that Lars was pounding on because it kept slipping on stage. Hi, Lars! Anyway, here's some new stuff from a pretty cool band that all the majors are after big time. "Luddite" starts off with atmospheric and bizarre effects and ends up with scathing vocals and ominous doodlings. "Marginal" is if Cheap Trick and Ministry merged for a charity record. Good stuff. - CAKE
(Spirit Music Industries POB 170195 SF,CA.94117)

HAPPY FINGERS INSTITUTE
"The Science of Communication" CD
Take JOY DIVISION, THE DOORS (on occasion) mix in basic, snotty, sloppy punk rock, add keyboards and a monotonic vocalist... and you end up with this. A great live

experience, but an even better oneon CD. Can't find anything wrong with it at all. - Thom
(Angry Neighbor, P.O. Box 66462, Houston, TX 77366)

HATED
"What Was Behind" LP
While the Hated has the Husker Du sound, feel and even a docent grip on Moulds vocals, something is missing (aside from the fact that Husker Du did it first.) Recorded in 1986 the Hated still weren't capable of crafting songs comparable to the simply classicness of the previous mentioned band. But if you're into all those emo bands... this kicks ass on that shit. - Krk
(Vermin Scum 76 Summerfield Dr. Annapolis MD 21403)

HEADCRAMP
"Born In The 70's" 7" EP
3 out of 4 of the band members have a skull on their t-shirts. Punk rock for punkers! - Krk
(Meathead 287A Grenville Ave. Thunder Bay, Ontario P7A 2A8 Canada)

HESTER PRYNE
"Hateing" CD
This came in a package marked for Krk but Al had it in with my mail and couldn't explain the mixup but thought Krk might not have wanted it—This trio is across the bay from Seattle in Bremerton, They've been around for as long as Nirvana and this 23 song CD is their third full-length release. Definitely poppy, say almost as much as Flop but not quite. More decent modern rock worth a listen.—Shane
(LES PO Box 12318 Seattle, WA 98111)

HIDDEN
"Bone of Contention" cassette
I must say that this band shows great promise. Melodic yet at times very straightahead. Talented vocalist. Good mix, good tone. I just hope they stick to their guns and don't mold into "something more commercial" because I think it would be a waste. Besides, this band has what it takes to go places the way they are now— it just might take a bit longer, that's all. -Thom
(P.O. Box 517, Algonquin, IL 60102)

HILLTOPS
"Big Black River" CD
I picked this to review cuz they reused the title of my favorite Pontiac Bros. LP so I wanted to see what was up and just how bad the blasphemy was—actually was a song about the pitfalls and joys of junk but overall this LP is hurting lame cuz the music is way too timid and it makes Rem look like Motorhead or something.—Shane
(FishTone records PO Box 1393 Oxford, MI 38655)

HITECHNOLOGYSUICIDE
"Paint It Black Sabbath" 7"
While I normally cringe at the mere thought of computers and samplers, this band is insanely genius. One can't let the hi-tech knowledge ruin one's perception of "punk," "industrial," or just plain "rock n roll." Making Ministry look like the pansies they truly are, the Boredoms will die of envy.-krk
(Sympathy)

HITTING BIRTH
"Fast of the First Three Years" CD
Somewhat random industrial noise soundtrack music. This is a comp. of live and studio tracks from different times. Sampled voices and lots of percussion layering, with technology up the wazoo clashing with metal instruments. Interesting, but if kling-klang isn't your thrill, then don't do it. - Royce
(Tim Kerr Records PO Box 42423, Portland, OR 97242)

HOLE
"Beautiful Son" 7"
I don't care what anyone says about Courtney, when it comes to delivering the goods, she does it in truckloads. Eric's guitar playing continues to blow minds, and production and songwriting is up to snuff. Can't wait for the LP. Who's the kid on the cover eh? -Pat Fear
(City Slang)

HOLY WATER
12-song cassette
Well if anyone were to first hear Debbie Patino's early band, Raszebrae , an all-girl noisy combo literally way ahead of their time—or Don Ruther~ford's mid-80's hardhardcore group they would not expect the sound on this demo—because most of the tracks have a high-sheen gloss to them and thus they fit in to the mainstream of rock ala Concrete Blonde as much as the underground—though ironically that is where all their friends and fans are to be found. One thing is for sure—this couple is highly committed to their music and will continue to fine-tune their approach. They were well-received at the South by Southwest gig, but lost a drummer upon their return—so while labels are advised to sign this way ready for signing band musicians are advised to contact them as well since that dream line-up is still being sought.—Shane
(Band Contact (213) 960-5677 and PO Box-93802 LA CA, 90093)

HOODS
"Gangsters and Morticians" CD
"Empty Head" and "We Are Your Fear" 7"
Members of The-Tell-Tale Hearts and The Trebels got together in fall '90 and have been playing gigs and recording ever since in their tried and true vein of rock and roll—while many people known for their allegiance to the 60' s sound have toned it down and mutated things up into the 70' s (or at least that is one cynical or satirical way to look at it) but The Hoods have stood their ground—but they do blend R&B and garage so that there is plenty of variety—I'd kind of call them "pub rock" but that was a 70 ' s term which means my opening lines I'm now contradicting—well thathas happened before and it will happen again —anyways I was turned on to these guys by Pat Todd of the Cowgirls—when it comes to his acquisitions he is a 60s and even earlier buff-so if The Hoods have his seal of approval you know they must be quite sincere and successful in doing that wonderful four-letter word—you know—R—O—C—K —— It remains to be seen which cool label will continue to put them out—so far they've got the CD on Midnight, and a single on Get Hip and a Greek ep and what i think is the most recent single, the "fear" one that I think is their own label—it's out of San Diego anyways. Both singles are produced by Skid Roper of all people but the CD lists the bands as producing. Check 'em out.—Shane
(Band Contact: 405 w. Washington #237 San Diego, CA 92103)

HOT GLUE GUN
"Watch Your Speed" 3-song 7"
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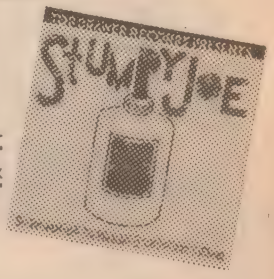

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7"

3 new songs from ZS. "No, You Suck" is stop-and-go stuff w/ lotsa changes - just the way you like it! "Lollipop" is Debbie at her loud and lung-ee best. Also, a cover of the Misfits' "Bullet" - so fast, George would cry. On burgundy vinyl

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b/w **Woe Is Me & Tape Worm** 7"

"Whores" is fast, sonic drone-rock. "Woe Is Me" adds horns & a tribal beat to create a soupy mix, and "Tape Worm" is a somber, experimental instrumental. "A band I praised some issues back returns with a great piece of vinyl - onward to a great career!" - Cake from Flipside

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my ass with intense dark punk music in the modern style—Tar might be ruling the roost in Chi-town but lots of bands are hot on the trail of a good thing and these guys are amongst them.—Shane
(Mud records/band Contact: PO Box 4266 Urbana, Il. 61801)

HOUSE OF MIRRORS
"Reflections of a Broken Past" CD-5
This six-song e.p. is clockful of influences like Sigue Sigue Sputnick, Throbbing Gristle, Suicide and basic bad gloom and doom bands with a smidgen of early, early PIL. Bad beyond belief and good to listen to while you're taking a dump. - CAKE
(Akasic Records 1388 Haight Street Suite 170 SF, CA. 94117)

HUM
"Sundress" / "Time Is Melting" 7"
Noise elements get picked up and into a way more tight, catchy and focused energetic unit and the results you could definitely lift weights to. Lots of energy and lots of hard hooks, the way it should be. It's on what seem to be (at least me) on a new label that's putting out a bunch of stuff not from the usual spots which is always good news. - Pookie
(Mud 201 N. Coler, Urbana IL 61801)

IGGY POP AND JAMES WILLIAMSON
"Kill City" CD
Originally released in 1977, "Kill City" shared more than later Tin Machine members with Bowie. Mr. Pop gets melodic and poetic (ala the Thin White Duke) while showin' he can rock and stroll with the best. Recorded while Iggy was institutionalized, Williamson wrote the music, and assembled a crew to showcase the many voices of Iggy unheard of in the Stooges days. It may not be the greatest thingthe two have ever done, and at approximately thirty-three minutes it's pretty skimpy, but musically it stands up darn well after sixteen years. The inside pictures and Greg Shaw's memories are cool, but EX-FLIPSIDER Tim Stegall's notes are too much fan, and not enough biographer. Punctuation errors, mixed metaphors, and over-the-top gushing somehow seem out of place when describing an artist of Iggy's caliber. And Tim, many other mental patients beside Iggy have recorded...Peter Green, Syd Barrett, (and in a non-vocal role) John "Relaxin' At Camarillo" Coltrane, for instance. You're a swell guy, and I enjoyed hangin' in Austin with ya, but I gotta set the facts straight. -POOCH
(Bomp Records, P.O.Box 7112 Burbank, CA. 91510)

INCLINED
"Bright New Day" CD
Way way too sappy pseudo-psychedelia that tries but doesn't measure up to the real early REM when they were mysterious types. This is for braindead deadheads only.—Shane
Chaos/Columbia)

INFLATABLES
"Life Like Companion" cassette
Crappy one-man band attempting various styles of rock and failing at all of them. - Royce
(Rololand 250 W. 71, NY NY 10023)

INTO ANOTHER
"Creepy Eepy" CD-5
How come they look like R.E.M. on the cover but sound like Faster Pussycat? God, I hate this shit!!! - CAKE
(Revelation Records POB 5232 Huntington Beach, CA. 92615-5232)

J-CHURCH
"She Has No Control" 7"
I've been curious to hear J Church for a little while now, and I don't think there could be a better introduction to them than this single. "Made Life Simple" and "What Could I Have Done" are both perfectly poppy punk rock, but not pop-punk really. Definitely smooth hooks, with a vocalist whose singing fits extremely well with these two mid-tempo gems. Both songs were very melancholy lyrically, so I don't know if I should be enjoying them so much. - Royce
(Dead Beat Records 1662 Loblolly Ct,]46 Kent, OH 44240)

JAWBOX
"Dis 77" 7"
Features two new songs, "Jackpot Plus!" and "Motorist". "Jackpot Plus!" is fast-tempo and has a harsher sound than usual for Jawbox. A strong piece with a good melody and intense lyrics. "Motorist" is a slow song with a grungy, almost nihilistic type sound to the guitar. Once again, a little harsher than the previous material. The lyrics have a lot of impact and match the mood of the music. Production was clear and all of the instruments were definable, as in not sounding muddled or sloppy. Jawbox fans will enjoy this. -Killjoy
(Dischord/3819 Beecher St NW/Washington DC 20007-1803)

2 BAD
"Things To Do Today" 7" EP
An obnoxious little band that perform a fair "Things To Do Today" plus two less appealing noise blasts. One of which you might recognize. - Krk
(X-mist Meisonweg 10, 7270 Nagold Germany)

JAWBOX
"Jackpot Plus!"/"Motorist" 7"
Jawbox have, and I've said it before, become one of the best punk bands anywhere, and with their songwriting improving with every release and becoming so focused, they'll be a force to reckon with. These two songs take a slight turn from the style of "Novelty" showing the band's constant evolution. "Jackpot Plus!ÿ7E is sung with the urgency of a gambler down to his last dollar, which reflects the lyrics perfectly, while "Motorist" is a chunky stormier likening relationships to auto wrecks, a fitting analogy. - Royce
(Dischord)

JELLYFISH
"Spilt Milk"
Somehow the Queen/Freddie love and adoration of last year has turned into a "hip to hate Queen", as far as the press quotes about this album go, but I don't see much reason for that. Calling this great, well thought out LP a Queen lift is an easy out for writers who aren't worldly enough to see that there's a lot more Pet Sounds and Zombies, or even prime Badfinger going on in the minds of these fellows than Queen. And what's wrong with taking brilliance from any source, coloring it with your own weirdness, and making it your own? One look at the strangely anti-religious lyrics and cynical perspective about the rock world ("Joining a Fan Club" and "Ghost of Number One" respectively) and you can tell there's a master plan here, and a good one. And like

some bands, who wear their influences on their sleeves, Jellyfish don't hide their love for good rock and roll, timeless music that stands up decades later. But they don't wear it on their sleeves, but present to us much like severed heads, going "Look what we've found, isn't it neat". Turn me on dead man... Brian Wilson needs to hear this more than he needs his doctor. -Pat Fear
(Virgin)

JOHNBOX
"Calyx" 7" EP
Abrassive like sandpaper on a baby's butt, or baby shit on your face! Reminding me of what a great band Bastro became. Dense like hell, probably brought up on mid to late 80's noise. But hey, that's whats selling, so why not? - Krk
(Undone POB 4012 Austin TX 78765)

KINGS OF FEEDBACK
"Hearing Test" 7"
Industrial noise lovin' types will need ta' check this out, 'causethey make up make up for what I consider to be a limiting genre with an incredibly involved concept, newsletter, and package. Sorta justifying the stance Al Flipside takes when he decides to become MR. EDITOR about once a year and remind bands they need to make their shit at least look like they put more than 5 minutes of thought and effort into their "product" (forgive me.) Well, here's one that did, and look at the nifty plug they get, and I don't usually even give a rat's ass for noise like this. They appear to be at the helm of a very DIY sludge rock movement in Boston. They encourage people to share their recordings/promo material, etc., and even cut deals on cheap recording studio time. On top of all that, I think they're into that whole SubGenius Foundation, which I know diddly about, so somebody fill me in. I'm in over my head tryin' to explain the intricate workings of whacked-out sampled shit like this, but I'd thought I'd point some of ya' in the their direction. Call 1-617 LICK OBE to get on their mailing list or a sticker or somethin'. Now leave me alone and everybody shut the fuck up who thinks they know what I'm gonna like before I even hear it. Once someone even told me there was life beyond Johnny Thunders. Prove it.-Martin McMartin
(Immortal Records, POB 221, Boston, MA 02123)

KRISTIANA SERRA
"Sugar Trippin'" EP
Four songs by an ex-Crash Club-er, with some Jellyfish, and Masters Of Reality along for support. By her distorted, talk-sing approach, she convinces us that "Sweet Dreams" isn't meant to give you any. Her voice is much clearer on "Sugar Trippin'," and the layers of vocals and guitars create a density one can lose themselves in. Side two starts off with a funky bit of Hendrix; and finishes with a slow-burning, atmospheric number. Her images and phasing bring Natalie Marchant into my critical view. Kristiana has the versitility and vision to build upon this e.p., and the sense to use studio effects and interesting players to augment her pretty, but rather ordinary voice. I like this though, and I'd like to hear how she grows into a full album. -POOCH
(Rude Gurrl Records, P.O. Box 46112 L.A., CA. 90046)

KYUSS
"Blues for the Red Sun"
Speed metal isn't my thing, but these desert rats add a nice psychedelic twist to their approach that really sets them apart from everyone who follows Metallica's wake and comes up short. Some brilliant guitar interplay and left field harmonies make a nice package for those who like this genre of aggressive thrashy rock. -Pat Fear
(Elektra)

LA CRY
"We Are Different" 7"
A west german band with all the right influences according to their own story: Ramones, Misfits, The Lurkers, the Cramps, and Motorhead.. To their credit they sound like none of the above butevoke an overall good music vibe of goth, punk, and metal all rolled up into one.—Shane
(Red Rossetten Uwe. M Birkenstrasse 26, 2091 Wulfsen West Germany/)

LAZY COWGIRLS
"1992 Demo" cassette
About 50 of these were made to showcase some of the tunes that the band has been playing live for awhile now—I don't know how many of their fans have caught on that Pat isn't into playing songs off the first four LPs (i.e. the ones with a different rhythm section) -whic is fine by me as long as he continues to keep writing cool songs which I don't think there is a shadow of a doubt is and will be the case—so that translates into this tape is kickass and you ought to inquire for a copy especially if you're an interested label-type—a fan could I suppose wait for the 10" which will be out soon on Sympathy and which also will contain 4 songs— but not the same four from the same session—so look for a review of that next ish—and if you can't wait to have recorded versions of "Who You Callin' A Slut" and "Never Got A Chance To Lie Yo You" and two others then pursue the # that follows. —Shane
(Band Contact: Pat at (818) 997-8930)

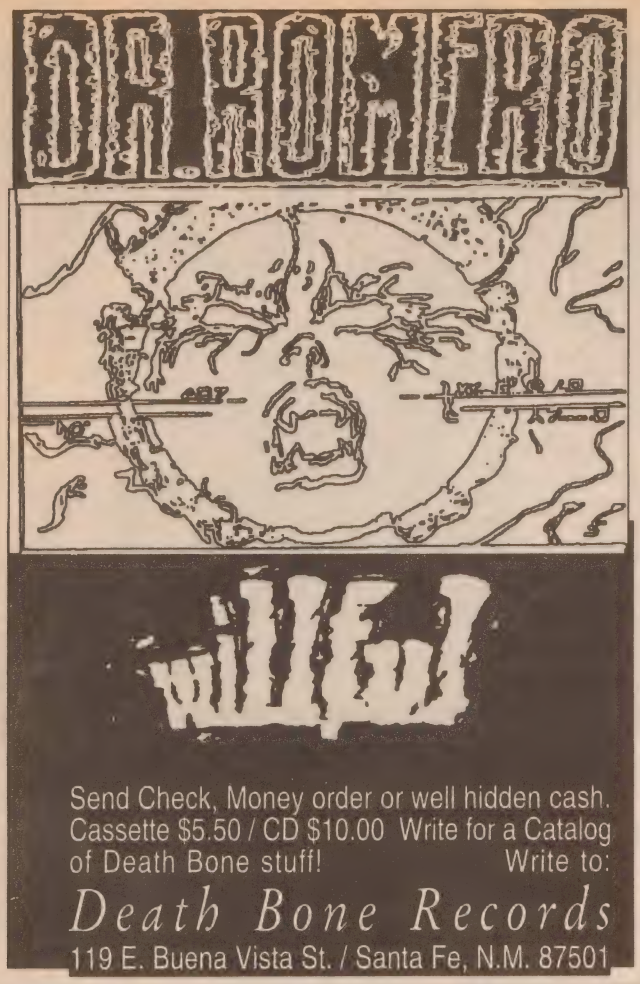
LEGAL WEAPON
4-song cassette
In which long-lasting LA band with one of the most soulful female vocalists (top five alive in world today) proves there is life after treacherous major labels and lackadaisical indies. Rippin' and rockin'. -Shane
(Band Contact: Brian at (818) 797-0360)

LESS MISERABLES
cassette
The Avengers meet the Pretenders. Not surprisingly, my point of reference was inspired by the fact that they do an Avengers cover. The singer sounds like Hynde in her early days, if Hynde hadn't been so concerned with being a star. - Royce
(PO Box 423592 San Francisco, CA 94102)

LID
"Ivy" 7"
A band with a member of the Giant Mums, but considerably sloppier and rougher-completely different in sound. Reminds me a little of Royal Trux. - Royce
(Quixotic Records GPO Box 7296, NYC 10116)

LILYS
"In The Presence Of Nothing" CD
This CD is the first full-length regular album on the Spinart label, co-released with Slumberland, and it is a good indicator of the high quality music we can expect from them. The Lily's are good at what they do, with pleasant, effect laden washes of sound. However, their influences are more than a

Like a gentle whisper in your ear
...or an almighty smack
on your head
BLOW
The new album from
straitjacket fits
Produced by Paul Fox
ARISTA © 1993 Arista Records, Inc., a Bertelsmann Music Group Company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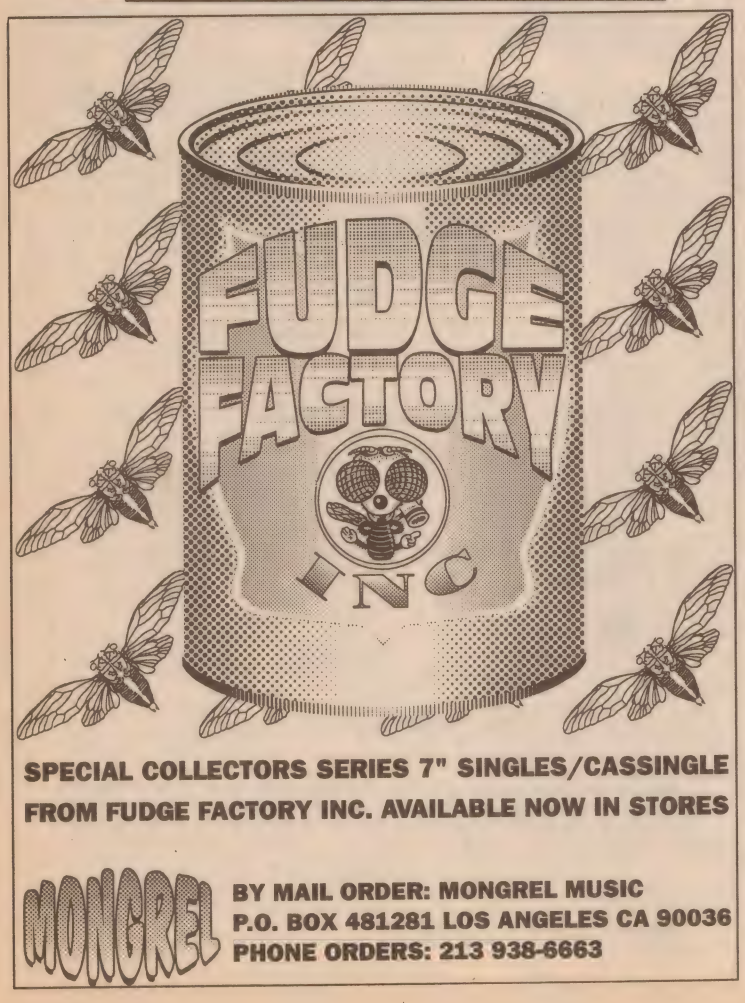


little obvious, sticking just a little too close to the MBV blueprint, without really adding their own bend to the style. However, fans of this type of soundwon't be disappointed with the 9 songs here. - Royce
(Spinart Box 1272, Lancaster, PA 17603)

LIVING IN OBLIVION
CD
This scam is basically a showcase for many of the one-hit wonders signed to the EMI family in the late 70'/early 80's. At the time, these guys didn't do squat to promote their artists; or else bands like the talented Vapors would've been able to build upon their initial success. Ya, many of these songs are the best the acts had to offer; but who cared about drivel like Talk Talk, Naked Eyes, or Haysi Fantayzee anyway? Not many, judging by their mid-chart positions and deserved critical razzing (Kajagoogoo!). Barring numbers by the Stranglers, Tom Robinson Band, and a few others, this document only shows how an initially powerful movement can go seriously awry. EMI (and Ira Robbins, for his liner notes) should be ashamed of themselves. To subtitle it "The 80's Greatest Hits Volume 1," is not only preposterous, but a total (Coelo) lie. If you're talking Cars, Blondie, Pretenders (or even the Knack, and Duran Duran for crissakes), you're talkin' real hits; not this second-rate crap! -POOCH
(EMI)

LIVING COLOR
"Stain" Mick Jagger's faves, one of the few "rock" bands made up of people of color, and that's odd since rock and roll is all derived from "black music", but that's another issue. New bassist replacing the other guy who made the lame decision to tour with Michael Jackson instead of playing on the band's best record. More blazing and innovative guitar work, and the vocals have that Sam Cooke quality I love. I can only account for their lack of being hugely successful as being based in prejudice. Good stuff. -Pat Fear

LOCKJAW
3-song 7"
Definitely not the Lockjaw that Tim Tonooka severely criticized for racism when their song about boat people came out—no, these guys are much more art-damaged and probably politically correct as well—I have to confess that the interview with themselves they sent in for possible publication didn't even get seriously perused—but they can rest assured their music was experienced and contemplated—and it gets good marks but ain't the best in this realm by a long shot.. worth checking out for fans of the genre though. -Shane
(Popsicle records 222 Arlington St. Ottawa, Ontario Canada Kir 559)

LOIS
"Press Play and Record"/"Long Time Gone" 7-inch
Former Portland based Courtney Love ex-vocalist Lois is in the house. This is her first solo single (there's also an album available as well). Acoustic, guitar-based stuff. Almost like Mecca Normal with percussion. - CAKE
(K Records POB 7154 Olympia, WA. 98507)

LONE WOLVES
7"
If Mudhoney ground up the rockin' bones of Blue Cheer and yanked them up in big lines cut with Ajax, they'd pick up big cheap guitars and sound a lot like Lone Wolves. Heavy Mothers of Invention vibe on "Attack of the Finger Puppets" coupled with 90's volume and heaviness on "Wart", this creep-rock gives me that metallic taste in my mouth that kicks in a rush of swirling bad memories of, well, you know, making hazy decisions at 5 am. on some crummy street in NYC. Andrea (ex-Freaks) drums on this but has left Lone Wolves for orange-er pastures. Released in Spain for some reason, but you can get one at the address below.-Martin McMartin
($4 ppd. to R. Bruccoleri c/o Lone Wolves, apt. 11 g, 220 Central Park S., NY,NY 10019)

LOTUS EATERS
"Falling" 7-inch E.P.
Harriet, like Strange Machines and K, have been putting out an amazing amount of quality product - and this is no exception. It's got the Wedding Present influence as well as a lot of other similar Postcard influences. Listen to this while enjoying a cup of java. Ah! Taster's choice! - CAKE
(Harriet Records POB 649 Cambridge, MA. 02238)

LOUD FAMILY
"Plants And Birds And Rocks And Things" CD
The Loud Family are equal parts late-'60's-era Beatles and present day Smashing Pumpkins. Almost every song is as catchy as the previous ones and they definitely have a future in the music world. Ex-Game Theory singer Scott Miller is the dude with the John Lennon pipes. Extremely strong songwriting is their gift. Mitch Easter, the mastermind behind the production and engineer work of the early R.E.M., is doing the behind the scenes work and also sings on two songs. Best cuts: "Sword Swallower", "Jimmy Still Comes Around, "Rosy Overdrive" and "The Second Grade Applauds." If you like pop or liked Game Theory's '80's albums, then you'll love this with a passion. - CAKE
(Alias Records 2815 West Olive Ave, Burbank, CA. 91505)

LOUDSPEAKER
"Knockout" / "It Wasn't Me" 7"
Sympathy shows some really good taste by putting out a second single by a monster of a band that if they were on AmRep would be on tip of everyone's tongue but they're not so I guess you shouldn't like 'em. "Knockout" is a bully of a track that delivers the downing blow and if you're ever able to come to then the b-side will finish you off for good. Just slow heavy dredge rockin' uncompromised stuff; so go hide behind your college charts, you wouldn't like this! - Pookie
(Sympathy)

LUCY'S FUR COAT
"Speed Queen/Friend/Insanity" 7"
Slowed down catchy hardcore, sometimes slowed down a little too much. If played a little faster and the production was clearer, this would've been a lot better. Highlight here is the B-side, "Insanity" with it's powerful riffs, catchy beat, and a tempo change here or there. A decent band with some good songs, but this suffers slightly from poor production. Lucy's Fur Coat just got signed to some big time label and hopefully they'll be able to re-record some of this and clear up and crank the guitars some more, especially all the stuff going on here that is

hard to catch the first few listens. Yeah, the guitars are loud, but why are so many bands afraid to do the right thing and make them as loud as humanly possible? —Ted
(Red Eye Records, PO Box 16717, San Diego, CA 92176)

LUNG
"Magnum Opiate" CD
Sure, people can say that these guys have a sort of Ministry fixation, but so what? They really do fucking rule. I feel real bad that I didn't catch them when they rolled into town. In fact, I feel like a fucking idiot dolt. Lung are insane. Totally. Brilliantly. Every song is a 'tour de force' of asylum-ramblings with `who knows what they're saying' lyrics. "Pat Hogue Must Die" is but a very small indication of how great these guys are. "Sweet Bejesus" and "Pretty Rapid Dipshit" are also total kickass. One of the best for sure. - CAKE
(Zulu Records 1869 West Fourth Ave., Vancouver, BC V6J 1M4 Canada)

LYRES
"Happy Now.." CD
This is some groovy 60's style pop, complete with organ and lots of sappy songs. But it's good, well produced, and catchy, with a slightly modern flavor that I bet they could get rid of. Very unusual that it's on Taang! Hey, this couldn't be what happened to the Snakes, could it? -Royce
(Taang! PO Box 51, Auburndale, MA 02166)

MAD DADDYS
"Fifty Dollar Baby" CD
Possibly the most underrated feather in the Sympathy cap, the Mad Dads are back with a full-length CD of new material, a combination of sick-o drunk-rock originals and choice numbskull blues covers. Down one too many, throw this on, and play bloody knuckles with one of your idiot friends to the big-balled beat. Stinky and company provide the background music for the kind of decadence that goes down in your parent's worst nightmare. Adults with dirty minds, good connections, and money to burn on a Saturday night are what the Daddys are all about. Pick yourself up off the floor, spin the bottle, and cut loose to winners like "Hip Shake", "Johnny's Gone Cold", and the deranged "I Just Killed the President." I was worried about these guys after the loss of creepo bassist Slim Chance to some band called the Cramps, but Stinky's new line-up of barflies backin' him up do the cave stomp as well as his last crew. As if this release itself wasn't enough of a gem, good ol' Long Gone John has gone and tacked on 1985's obscure and incredible"Music For Men" EP, a Lux Interior/Poison Ivy produced disc that stacks up against anything the Cramps ever spit up. Ugly fuzzed-out New Jersey punk rock, not for the meek or politically correct. Caution: Don't spin this on your first date with that local riot grrrl (snore), it's too much fun. Will no doubt be on my list of 93's best releases. -Martin McMartin
(Sympathy)

MAD BROTHER WARD AND THE SCREAMIN' STREET TRASH
"Hated By All" 4-song 7"
Probably the first GG ALLIN clone I've ever heard. Cool as fuck if you're into it. Produced by Jeff Clayton of ANTISEEN, no less. -Thom
(TPOS, 12 Mill Plain Road, Danbury, CT 06811)

MALIGNUS YOUTH
"More To It" LP
Barbershop quartet straight edge. - Gina
(Youth Ink 125 Carl Hayden Dr., Sierra Vista, AZ 85635)

MAMA I'M HIGH
"Whole Chunks" cassette
This absolutely sucks! What the fuck is this band trying to do— bore me sterile?!?! I am going to ERASE this tape— yup. -Thom
(GLP, 652 Moulton Avenue, LA, CA 90031)

MANIC DEPRESSION
"Rat Trap" CD
"TV corporations toy with your mind/ so the government can keep you in line/ they keep you entertained so you won't complain..." Graduates from the Crass / Dead Kennedy school of "politically punk perfectness" this is just another extremely boring hardcore band. Cover story of the next MRR. - Krk
(Ben Burns POB 104 Buffalo NY 14226)

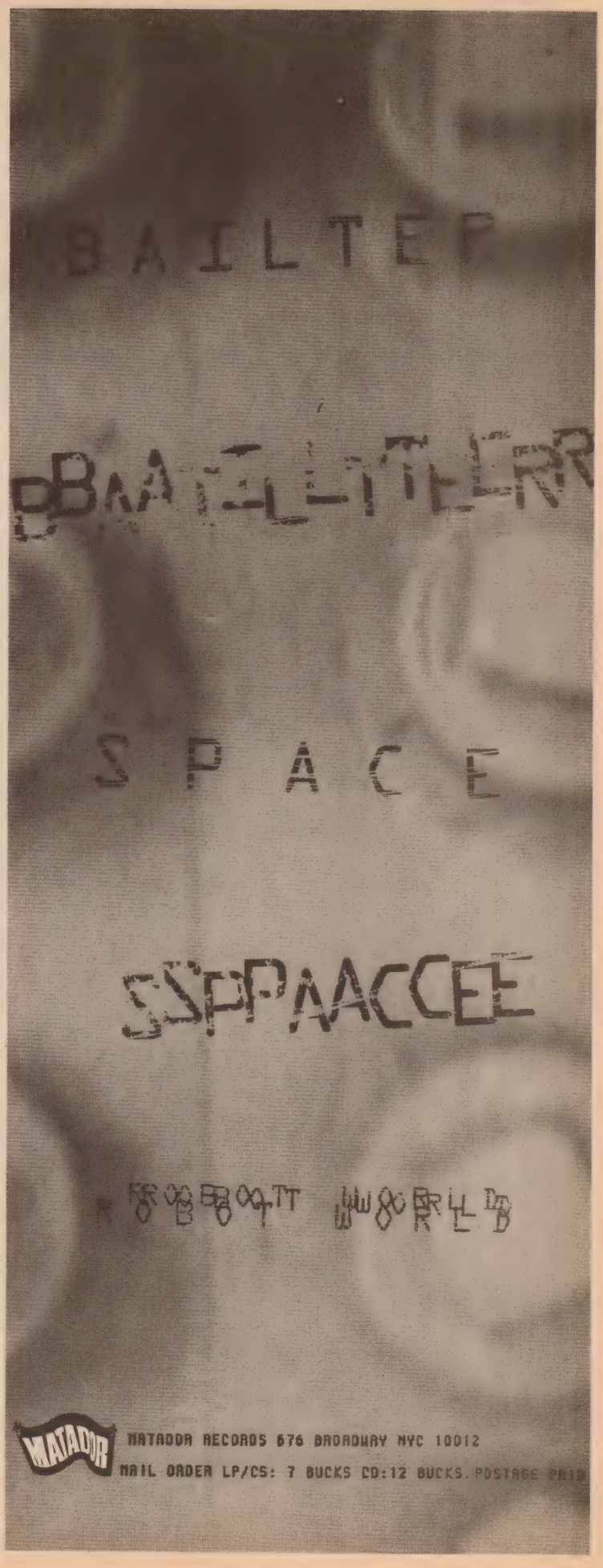
MARK HARRISON & SNAKE HIPS
"Buried Alive/Pretty and Wild" 7"
A couple short blues rock rave-ups with their Memphis sound gelling with the use of violin, concertina, and Hammond. Shit if I had time I'd listen to this again cuz I don't remember any violins or fiddles—maybe so though.—Shane
(Twister Records 144 North Belvedere #2 Memphis, Tn. 38104)

MASOCHISTIC INSTRUMENTS
"Live and Unreleased" CD
Not really what I was hoping for, this 18 track CD (which clocks in at almost 70 minutes), is one cluttered pile up, improv mess. Lotsa fusion and odd ball experimentation, not listener friendly at all. - Krk
(Bloody Butterfly Haitsukawakami 202, G-28-15 Nagasaki Toshima-Ku Tokyo Japan 171)

MASTERS OF REALITY
"Sunrise on the Sufferbus"
Okay, so they have a set image, but is it a cool one? Older, wiser, been there before most of us were born...yeah, it rocks, and Ginger Baker (who most people seem to know as "That guy from Public Image") pounds the skins with such taste and flair it'd be hard for an band to sound bad. A bit of a blues edge this time, still sounds heavy, but the songs seem more mature, if that is a proper term to use for these guys. A strong solid album. -Pat Fear

ME PHI ME
"One" CD
One of the many totally inappropriate records we get here—Flipside is somewhat of a specialty magazine—we specialize in punk rock and anything else that gets written about is because of some hobby horse one of the punk rockers on the staff has—but this poetry of black politics is totally nothing I could bring myself to listen to even once—I mean the warning that it contains Michael Franks and the overall packaging point to this being as wimpy as Rod McKuen in its own way—Shane
(RCA)

MEICES
"Greatest Bible Stories Ever Told" CD
A pop band on the punk label Empty—but these guys pull it off by being hard pop and not sounding like a generic Epitaph or Cruz or any other type of patented pop punk groove that has gone before—maybe early'



Mats some what—this is pretty cool shit and has a twisted cover !!—Shane
(Empty)

MEXICAN POWER AUTHORITY
"Salmon Mask McTallica" cassette
This is just great. It's too good to be true when a band can change it's sound so much, be so eclectic, and still churn out zillions of good songs onto a cassette. This is less PR than their first one, sounding a little more in step with some of the indie-noise around now. Plenty of Beefheart references, Zeppelinisms, metal spoofs, you name it. Why don't these guys have a real record out? Somebody look into them, and order their tapes while you're at it, this one's got 28 songs, and the last had 50! There's bound to be something you'll like. - Royce
(Break Even Records c/o Jason Flower 2185 Amity Dr., Sidney, BC v81-lb2, Canada)

MIGHTY MIGHTY BOSSTONES
"Ska-core, the Devil and More"
I think this is their major debut, if so, they haven't changed anything since their Taang! releases. What they do they do well. -Pat Fear
(Mercury)

MILK BADGER
"Triskelion" 7"
Five simple, straightforward pop songs by this three piece. Lots of cheesy TV references and funny lyrics, it's almost, dare I say,cute? This stuff annoys the shit out of Thrashead, so of course I give it the thumbs up, but just barely. They should work on their dynamics a little, and they'd be better. - Royce
(Squealer Music 1708 Whipple DR., Blacksburg VA 24060)

MIRANDA WARNING
"Twelve Speed Pop Blender" CD
Really really wimpy REM crapola—sheesh—this makes Tommy Stinson and even School of Fish seem aggro in comparison.—Shane
(Presto Records PO Box 1081 Lowell MA 01853)

MISSILES
"Low Scale Mattress Fire" cassette
One of Houston' TX's better bands, from what I've heard— not counting Happy Fingers Institute, Dashboard Mary, Stinkerbell and a few others. But still, The Missiles have that simple yet effective rock-n-roll thing going. Nothing unique, or even punk really. Just tight, melodic, catchy and well-mixed. Check 'em out. -Thom
(HSR International, P.O. Box 572432, Houston, TX 77057)

MOL TRIFFID
"Caligula/Media Clowns" 7"
Well, hey, we got metal here, a bit tongue in cheek, reminds me of Stevie Stiletto. A side is indeed about that crazy Roman emperor who proclaimed himself a god and got Bob Guccione to load down his palace with porno bimbos. Apocalyptic sounding. B side sounds more like Assassins of God faster weirder. Blue vinyl from this well known SF (by way of Ann Arbor) club band. -Gary I.
(Icon Records PO Box 1746 Royal Oak, MI 48068)

MONSTER TRUCK FIVE
3-song 7"
The absolute WORST production I have yet to hear— worse than the worst bootleg! But you know what? This is the kind of band that sounds good when they sound like shit! Some of the snottiest punk rock I've heard in awhile. -Thom
(Anyway Records/Datapanik, 1992b North High Street, Columbus, OH 43201)

MONSTERLAND
"Peanut Butter Karma/Why Did I Fall For You" 7"
A really pretty mediocre 7" that let me down cuz of the cool band name—so all I can say is that they deserve a home on a label as lamely named as Spinart) The color scheme of the picture sleeve is even horrid. This is kitsch!—Shane
(Spinart PO Box 1272 Lancaster PA 17603)

MORDRED
"Vision" CD
Good thing they didn't call it sound cuz it sounds like shit—no I mean these guys want to be Anthrax mixing in way too much rap and thinking they're bad—they just smell bad..Shane
(Futurist 6 Greene St NY,NY 10013)

MORTA SKULD
"Dying Remains" CD
Some death metal I find tolerable and will hang onto for when i get in the mood— They sure thank alot of people—I think last issue I noted how bands in that scene always have these photos of themselves all over the liner notes—well ditto a ton of thank yous to every Tom, Dick, and Harry who ever spit on the sidewalk in front of them.—While they try hard to give off a Brit feel they're from Milwaukee.—Shane
(Deaf Records/Band:PO Box 37413 Milwaukee, WI 53237)

MOTHER MAY I
"Birthday Wish/In a Box" 7"
My pleasant pop surprize of the issue. Kinda like Badfinger poppin' outta my birthday cake while I shoot the breeze with the Replacements about the Beatles. Far from retro though, this D.C. trio tops it all off with a 90's crunch. They cruise effortlessly from guitar hook to hook, leaving you starry-eyed while you scratch your head and wonder when the hell a full length cd with about 8 more of these gems will rock your world. Somebody wise-up and make it happen for these guys.-Martin McMartin
(Dat Kord, POB 9577, Wash, DC 20016)

MOTHER'S DAY
"Under Which Flag" double 7"
Two singles, eight songs. A hair raising package all centered around whacked-out, fuzzed-out musical antics of Mother's Day. Three guys with more time on their hands than they'd like to admit. While I normally detest albums (don't ask me about cd's) I wish all these songs were on one side of a 12", cuz having to continuously flip these over is annoying as much as it is confusing. None the less, I have to admit these songs are less cohesive than previous material. Frantic and drunk are the two best words I can think of.-krk
(Project A-Bomb)

MOUNT MCKINLEYS
"Thrill Thrill Thrill" 4-song 7"
This record is mis-titled. Horrible production— not that good production would have saved this talentless group of Dick Dale worshippers or anything. This makes me sad. - Thom
(P.O. Box, Pittsburgh, PA 15203)

MUDHONEY
"promo only live" CD
This is almost 30 minutes of pure Mudhoney mayhem recorded in Seattle last February. Perfect sound, perfect show with Mudhoney playing the best songs from "Piece of Cake" along with "You Got It", "Stupid Asshole" and "The Money will Roll Right In". And you'll never see this! Why am I reviewing this? Well because if I was a fan and didn't know anybody in the business and had no connections or anything, I'd be pretty fucking pissed if I never knew this existed. Why do labels do this? What's the purpose? Why do the bands let this shit happen? These only go out to record stores who'll either keep it or sell it for a zillion dollars or out to radio stations that will never play them. What the fuck? How does a fan in bumfuck Iowa or something get a hold of this? Why don't the labels not only give out the copies for "promotion" but also release some copies to the public in limited quantities at a reasonable price so they could at least break even especially since they don't make shit from pressing a couple thousand CDs to give away for free. I'm sure the labels would love to have the extra money and I'm sure fans of the bands would love to have this shit. What's there to lose? Could someone please explain this to me? There's also another Mudhoney single, and Mudhoney split single with the Jesus and Mary Chain (Mudhoney covers "Who is Who" from the Adolescents), an L7 live disk, and a Babes in Toyland live disk. In addition to those, there's also a CD on Reprise with Mudhoney doing "Fix Me", and unreleased/alternate tracks by Babes in Toyland, Muffs, Poster Children, Jane's Addiction w/ Body Count and lots more. And it's not just Reprise. There's also a promo only Fluid 7" on Hollywood Records and fuck, A&M has been doing it for years with Soul Asylum 12"s. I mean, I feel very fortunate that I know the right people at the labels (thank you very much Dave and Mark at Warner Bros/Reprise, you bastards, and Diana at Hollywood) and stores so I can get this stuff, but I feel sorry for anyone else who may not even know that this exists and has no hope of ever getting any of it. —Ted
(Reprise)

MUFFS
"Big Mouth" 7"
Ya know, first time I heard the Muffs, I wasn't so impressed. poppy punk, and not much else. But with time I don't know if I softened or if the stiffened, but I think a lot of it has to do with the guitars which seem to be a lot punchier. This single is a good glimpse at the pop rock and roll these Muffs are capable of. Lets see what the Warner Bros release has to offer. - Krk
(Sympathy)

MUFFS
advance cassette
I predict big things for this band. You got powerful pop with lots o' guitars and some of the best screams ever put on record. And great songwriting to boot! Beach Boys meets 50's rock and roll meets early LA punk. Some of the songs almost sound too poppy ("pop" music isn't shit in my book unless it has enough loud guitars backing it up), but the cool thing about the Muffs is that for a major label "pop" band, they don't come across like they're trying to please anyone else except for themselves. Good job! — Ted (Warner Bros.)

NAIL
cassette demo
Comes with a sticker that I'll never stick to anything because I would be very embarrassed if someone figured out that I ever listened to this lame wannabe Seattle but stuck in Alabama band,even though listening to bands like this is my job, being a music critic and all. -Thom
(3400 7th Ct. S. Apt. D, Birmingham, AL 35222)

NAPALM BEACH
"Last Big Heartache/Summertime Again" 7"
I've never fully understood why T/K pushes this band so hard. I find them to be rather bland and pointless. And stuck in the seventies. Smoke pot. -Thom
(T/K Records)

NATURAL CAUSE
"Authority Denied/Meat and Sugar" 7"
Features Kirsten and Phil from NAKED AGGRESSION as guests (Kirsten plays french horn!). Change-laden mid-tempo punk. Quite listenable. -Thom
(Profane Existence, P.O. Box 8722, Minneapolis, MN 55408)

NEIL YOUNG
"Lucky 13: Excursions Into Alien Territory" CD
For you Neil Young fans out there only since I don't think that new comers would enjoy this outtake/rarities foray into country/techno/rockabilly and all the other bizarre changes that Neil's been through in his life. The cover looks similar to Tom Waits' "Bone Machine." Mr. Young is perhaps the most open-minded artist in the world, though slightly egocentric, and definitely a genius. Can't wait for the multi-box set to come... - CAKE
(Geffen Records)

NEW FAST AUTOMATIC DAFFODILS
"Body Exit Mind" CD
Like the Ep "Bong" this album shows a marked change, instead of sticking to a formula, they've gotten a bit more experimental, varying tempos and sound from song to song. More actual singing instead of barking words out, and less scratchy guitar work, replaced by a smoother distortion. The percussion is still dominating, with the driving drum beats and congos non-stop, backed rhythmically by the loping bass-lines. The lyrics haven't really started to make much sense, except in snippets or as catch-phrases, but they print them on the insert. New FADS have a definite, unmistakable style and appeal, and now that they've learned a little more about song structure, are better than ever. - Royce
(Elektra/Mute)

NEW ORDER
"Regret" CD
I don't care what anyone says, it's an undeniable fact that New Order are the absolute masters of the perfect pop song. No other band, EVER, has so consistently put out such purely magical music, changed the face of music in many ways, been so influential, and still maintained their integrity so completely as New Order have. They are a punk success story, and have "sold out" far less than bands like Nirvana, who won't be but a memory 5 years from now. "Regret" is a timeless song, utilizing more guitar and Peter Hook'sunmistakable, low bass sound that he pioneered over a decade ago. Songs

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this good just don't age. But what happened to b-sides? - Royce
(Qwest/Warner-Factory went under, mourn now.)

NIGHTBLOOMS
"The Nightblooms" CD
The band has got that Lush/My Bloody Valentine sound down pat and they also remind me of the dearly-departed Shop Assistants. Not bad whispery stuff. Hold your lover music. Better than Lionel Richie getting beat up by his over-abusive wife. Oh to lingo! "Butterfly Girl" is an acoustic, semi-backward masking eerie song with interesting singing/chanting. "A Thousand Years" is definitely the strongest cut on this album with its beautiful melodies and stuff. It's real good. - CAKE
(Seed Records 19 West 21 Street, Suite 501 NY, NY. 10010)

NIL8
"Six Inch Extension" CD
I remember being blown away by their cassette demo a year or so ago— and let me tell you, this CD is a masterpiece. It rocks hard through and through! "No More Cover," My favorite song on the demo is re-recorded and I simply can't play it at anything under -30db. Fuzzed out and balls out! Whoh... pass the ketchup! -Thom
(Delta Recording Company, P.O. Box 356, Pass Christian, MS 39571)

NUDESWIRL
"Nudeswirl"
Heavy psychedelicized pain and dirge drone, like Jane's Addiction on some slow dive into suffering Great vocals and kind of melodic a points when you're about to lose interest. It will be interesting to see where they go from here. -Pat Fear
(Megaforce)

OAT PEARL
"Simple"/"Point My Wings Toward The Sun" 7-inch
You've heard this before. Derivative of Dinosaur Jr. with Bono doing a Robert Plant impression on vocals. Tim Aaron of Gobblehoog helps out. - CAKE
(Jama Disc 351 Ste 187 Pleasant Street, Northampton, MA. 01060)

ODDS
"Bed Bugs" Cassette
O.K., excuse my pop fetish, but I've found the logical successors to Squeeze; and their from Payolas-ville, no less. These guys are talented; cute enough for your little sister, but cool enough so you needn't be embarrassed seen buying this for her birthday. You can play spot the references (a little T-Rex, some Crowded House, those Beatle guys, etc.), or just enjoy it as a light summer breeze through the speakers of life. Except for "Heterosexual Man" (one of the worst tunes in years), the rest of the album covers several emotional, and musical, bases in intelligent fashion. Caught them in Austin, and they seemed to like performing these songs live, the way it sounds like they enjoyed recording them; something whichalways benefits the audience. The Odds aren't all that strange, just good. -POOCH
(Zoo)

ONE GROOVY COCONUT
7 "
Kinda like a soundtrack for a grooved out 60's morning show that never existed ala' Banana Splits, etc, but the wackiness veered down the ugly path past the talking trees to funk territory one too many times and ended up with an idiotic "Can't Cope With Dope" white-guy rap. Dump the Dr. Suess Hats, get in touch with sin, and try again, fellas.- Martin McMartin
(Future Primitive Records, 73 Ireland Pl., Suite 106, Amityville, NY 11701)

OPERATION IVY
"69 Newport" 7"
Two unreleased OP IV songs, years after their split. Well, this is the height of their popularity. The story I heard about "Hedgecore" is it was their new movement where if you saw a shrub or hedge, dive into it! Cool, eh? "Left Behind" is a more typical punk song, and the recording quality on both is only so-so, but this is really worth getting if you're a fan at all. -Royce

PANSY DIVISION
"Undressed" CD
Nothing really new here, musically speaking. Basic punk rock. However, the pro-gay lyrics had me rolling on the floor! Absolutely hilarious! Best cuts on the disc: All of 'em. "Rock-n-Roll Queer Bar," which is a cover of the RAMONES song "Rock-n-Roll" high school, should become a classic. For completeness, they should have included "Smells Like Queer Spirit" from their single. Oh, and yeah... I'm hetero— but lighten up, ok? Are we punk or are we not? Stop judging people! -Thom
(Lookout, POB 11374, Berkeley, CA 94701)

PAVEMENT
"Westing (By Musket and Sextant)" CD
Compiling everything Pavement did before their big album, including the first three 7"s, the 10", some flexi tracks, and more. Over 20 songs total. The early Pavement material was great, not so much because it was so experimental, and certainly not because it was indie-pop like they are now, but because it was so fucked-up! Really rough and sloppy, but "Box Elder" and "forklift" were definite signs of things to come, showing in some ways the evolution to songs like "Summer Babe". Very worthwhile, and a lot cheaper and easier than seeking out the originals. - Royce
(Drag City PO Box 476867, Chicago, IL 60647)

PEAR
"Man Go!"
Terrible Dutch REM wannabees.—Shane
(Kelt/Contact: Buro Gogo PO Box 7092,9701 JB Groningen,Netherlands)

PERE UBU
"Story of My Life"
A mainstay, and proto-punk from way back (ask any Deadboy or Devo), and still going strong. It seems a while since the last one, but they have retained their sound while rocketing (pardon the pun, old timers) sonicly into this decade. "Lousiana Trainwreck" sounds oddly like Television and "Wasted" has actual heavy metal guitar work that is a fascinating juxtaposition to some of the other tracks here. Ubu the King would be proud. - Pat Fear
(Imago)

PERIL
CD
This is a really odd record. From what I can Gather, it's an Australian and Japanese

team of knob-twiddlers who utilize machines and samples meshing it with industrial-metal to come up with a product that, while interesting once, loses its novelty quickly due to lack of structure. Sorry, but this is as listenable as a sound-effects LP. - Royce
(Dr. Jim's Records PO Box 45, Clifton Hill, VIC 3068, Australia)

PET UFO
"Washington Ave./Page 354" 7"
Feedback intro, then a girl screams anti-politics over punctuating drums and constant guitar changes ("Washington Ave."). "Page 354" is a bit of travel poetry set to early 80' suburban punk. Same girl screaming. Both songs are quick, and sorta to the point. Go Buckeyes! -POOCH
(Burnt Sienna Records, 207 Powhatan, Columbus, OH. 43204)

PIE
"Ball Peen" CD
Pop-punk. Guitar-based hooks. Not the most unique thing I've heard, but done fairly well. Doesn't have much staying power with me because I've heard this kind of thing many times before. -Thom (Pipe, P.O. Box 203, Chapel Hill, NC 27514)

PIG PEN
"Prick" CD
I'll be the first to admit I can't stand "clever funny punk", but Pigpen are more than that. Combining a lot of what made early Hardons so cool with Descendants lyrics and musical punctuality. Pig Pen have a lot to offer and they do it with diversity and "charm." Besides, anyone into Nitrus is way-o with me. - Krk
(Restless)

PIG PEN
"...Prick" CD
A hilarious band full of stolen riffs (Velvet Underground, AC/DC, '70's rock dinosaurs, etc.), un-PC lyrics and just basic bad taste. Obviously a parody, Pig Pen have a pretty tight approach with on-purpose sophomoric lyrics. Case in point - "Sex" (a song about missing rubbers which uses a speeded-up VU riff throughout), "My Name Is Brian" (which is copped from Motorhead) and the "hit" single (with a sing-along chorus) "Diarrhea." Yummy, can you taste it now? Let's hope that Unk, Dave & Steve can keep up the good, but tasteless work up in the future! - CAKE
(Restless Records)

PINHEAD GUNPOWDER
"Trundle and Spring" 7"
Four punk-rock, catchy as fuck songs by four guys, some of which are/were in Crimpshrine or Green Day. Sounds to me like a more balls-out Crimpshrine, and that's quite a statement. This was recorded a long time ago (1/91) so it appears to have been a one-off project, which is too bad, but definitely a must have anyway. - Royce
(No Reality Records PO Box 10383, Torrance, CA 90505)

PINK SLIP DADDY
"Rock Damage"
Like a re-occurring car accident in the back of your mind while you're kissing a real fat girl. This band just keeps stumbling and stumbling in front of you. Star-graduates from the "60's punk" school, Pink Slip Daddy remind me of the Mad Daddys of the Lazy Cowgirls. -krk
(Sympathy)

PIPE
"Ball Peen" CD
First couple of times I heard this I couldn't deal with it. It sounded like a punk band trying to hard to embrace vocal harmony. Too... sensitive. Well, I was wrong. This is pretty cut loose, anything goes thrash-rock-punk. Over the top and climbing. Nothing amazingly new, but smashing it is. - Krk
(Sonic POB 35504 Brightion MA 02135)

POND
"Pond" CD
These three American boys are getting recognition, getting FM airplay and selling quite a few copies of their debut. With this being their third release (there were two previous seven-inch singles released), the band is sharper and more coherent and almost have a commercial sound but not quite. Standout tracks include "Agatha", "Perfect Four" and "Filler." You could almost say that Pond are Superchunk meets Soundgarden... - CAKE
(Sub Pop)

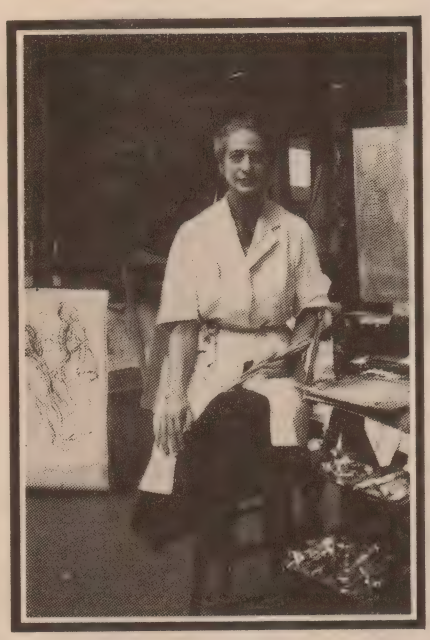
POP CRASH COLAPSO
"Pigs" 7" EP
Smash happy, hardcore punk, with enough hooks and cleverness to make it bearable and maybe even enjoyable. The kids will stage dive tonight! - Krk
(Subterfuge POB 46055, 28080 Madrid Spain)

POPPINS
"Jesus Christ Raped Me" 7" EP
I wasn't sure what to make of this, good, yet fairly common punk band. Cool female vocals with catchy beats... yawn. The out of nowhere "Gas Chamber" comes on! Wow, can I relate. You don't know how much the Angry Samoans get played in this house! - Krk
(Mondo)

PORN FLAKES
"Turn Off That Television" cassette
Fucking wow! Where did THIS come from? I have been searching high and low for some of the musical fulfillment I have found on this tape! Hilarious lyrics! Blues! Hardcore! Horns! Noise! I can go on! And I would, but I gotta flip the tape and hear "Coffee" again. - Thom
(contact: Snackie at 410/342-1209 or write P.O. Box 38576, Baltimore, MD 21231)

POSTER CHILDREN
"Tool Of The Man" CD
The kids have grown up, despite the defensive Lp title. On this, their third LP, they're missing the Albini production, but they don't suffer from the loss. These 10 songs are not what you'd call more of the same, the Poster Children have a knack for not repeating ideas, even if they have the same style. Loud and powerful as hell, rockers with pop catchiness and hooks... to hell with it, this is just an absolute necessity. Great songwriting, tight, most bands dream of the talent PC use so effortlessly. And this time they did a better job of mixing the slower numbers in. Don't miss the boat. And a cool optical illusion sleeve, too. -Royce

POSTER CHILDREN
"Tool Of The Man" CD
A good friend of mine in one of the best bands in the world let alone LA said these guys typify what he hates about "college rock"—I have to admit I'm not real impressed



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with this though I don't think it is near as outlandishly bad as Stinsons cotton candy fluff or the nattering of School of Fish in all their irrelevance. Towards the end one song sounds like it uses a Screeching Weasel song—the one with the great chorus about nobody being able to expect another person to be some way other than how they are—or some such philosophical noodling—and I think Poster Children might be a serious band in that sense—one with ideas — scary—but they've got to kick out the jams to make a believer out of me—Shane
(Sire/Reprise)

PRAY TV
"Aftermath" 7" 3 song EP
An up and coming Australian group with a subtler take than most—not the immediate barnstorming action I expect—but still a group that appeals. Check 'em out. Title cut is on LP Paydirt, B-side tracks aren't
(Shock 24 high St . Northcote Victoria Australia)

PUNCHDRUNK
"Nosebleeder/Lyman Bostock" 7"
They're from Minneapolis and recorded at the Amrep studios but the record came out on an unknown to me Chicago label. They certainly sound nasty enough to have been on a Guns,Dope and Fucking Amrep sampler but for now they also appeared on that Superball comp which is weird since I thought it was all Milwaukee groups—anyways this is a good single—Shane
(Alleged 4110 Southport Chicago Il. 60613)

PURPLE MERKINS
"Purple Merkin Power/Get On This Plane"
A somewhat novelty record by what is actually The Overcoat —thus the pseudonym. With Tim Gassen's vocals this remains very recognizable though. This was given away with Canada's What Wave mag which I've often read about or been told about but never seen a copy of except momentarily on the racks at the Toxic Ranch store in Tucson. Al Perry is also on this but Tim Gassen goes by his old DJ handle—Randy Love. _ Shane
(Band: PO Box 121 Tucson Az. 85702)

RADIO WENDY
"Friday/Seven Rings of Saturn" 7"
Radio Wendy are a young, up and coming newer San Diego band that are ready to rock your world. "Friday" is a fast, sort of off-beat, pounding, dirty rockin' song in the vein of Rocket from the Crypt and other garagy bands like the Mono Men and the Nomads. And there's more than a subtle hint of melody here in this ass kicker. "Seven Rings of Saturn" also has some melody creeping in the dirty, noisy riffs and is slower. I'd be thrilled if they could clean up the production and put out a full length album of this sort of shit. Oh, and great fucking concept for the packaging! This single is designed like a matchbook cover, with a picture of each member of the band standing straight up like matches when you open the book cover. Limited to 1000. Check it out. —Ted
(Standard Recordings, no address; Radio Wendy, 4186 Sorrento Valley Blvd, D, San Diego, CA 92121)

RAGING SLAB
"Dynamite Monster Boogie Concert" CD
The mighty Slab, after a couple a' respectable indie-LP's, "Assmaster" and "True Death" (Oh yeah, hard-heads will wanna start with the "Slabbage" compilation containing these, which better demonstrates the speed-freak edge Slab used ta' have, tough enough to make your local Hell's Angel crack an evil smile) and one fairly watery major label fence-sitter later, have split their urban digs for a 140 acre recording studio/rehearsal-space-farm somewhere "north of Weedville and south of heaven" back in the Keystone State. The results are mixed. I figure the truly monster-boogie fuzz wah-wah cuts ("National Dust," "Ain't Ugly None") must be the product of a sick, psychotic throw-down when Def-American bad-boy/executive producer Rick Rubin blew in on his hog, laid out the lines of Ajax, and made the band put up or shut-up. I can barely forgive them for the other cuts like "Lynne," "So Help Me,"and "Take a Hold," which I'm gonna take directly out to my compost pile (translation: heaps of shit people in Pennsylvania have by their gardens) for making me consider adjectives like "delicate" and "pretty" in the same sentence as the words Raging "Fuckin" Slab. I guess they came up with those after long hot afternoons of fly-fishing. (Maybe I'll just blame those limper cuts on producer/mixer Brendan O'Brien, whose "illustrious" credits include Pearl Jam and Jackyl. What the fuck!?!) What I really wanna know, is who let the Baptist Choir in the recording studio? I mean, Elyse is a slide-guitar goddess, but I've heard her vocals after drunks (me) demanded Mountain's, "Never In My Life", and Leslie West she ain't, so I know it's not her. I think these guys need to get a full-blown feud goin' with their neighborin' farm, full-on Hatfields/McCoy's style, get good and piss-drunk on some bad kegs of Rolling Rock, plug those guitars in and roll tape. That oughta get 'em back on track. -Martin McMartin
(Def American)

RAMRAIDERS I*T*A
"Wildside/10 Men Dead" 7"
Actually this is The Blaggers, but this is a bootleg of an E.M.I. session that they did. The DAT "somehow" got out.. and this slab contains two cuts from it. Wow, does this band KICK ASS with good production! See other Blaggers review this issue. -Thom
(L. Leish, 63 Queens Gons, London, U2, England)

RAYDEAD
"Machine of Arrogance/Never Trust the Clear Blue Sky" 7"
Way too schlocky teutonic speed metal about the environment of all things cover art is OK tattoo flash—but that is about the only appealing thing about this single. —Shane
(Skuld/X-Mist)

REALLY RED
CD
A reissue containing 32 songs (everything they've ever recorded minus two or three songs that simply wouldn't fit on this 72 minute CD). Of course, RR was one of the best punk/hardcore bands ever to come out of Texas. Now I can throw away my bad Nth generation dubs of half of the contents of this disc and get down to business. Yeah! -Thom (Angry Neighbor, P.O. Box 66462, Houston, TX 77366)

REBEL REBEL
"The Kings of Noise" cassette
The lamest, most pathetic and violating Sigue Sigue Sputnik ripoff ever, ever

Like a first aid kit is necessary in every home so too every family should have the music of wonderful groups like Bullet LaVolta, DYS, The Dickies, The Freeze, Gang Green, HardOns, Jerry's Kids, Keith Levene, Lemonheads, Lyres, Maelstrom, Mighty Mighty Bosstones, Mission of Burma, Moving Targets, Negative FX, Poison Idea, Sam Black Church, Seha, Slapshot, Sloppy Seconds, SPORE, SSD, , Swirlies, Titanics, and Upsidedown Cross to create a positive space in which everyone can sustain their inner harmony.
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attempted by anyone. So unoriginal that I got mad. -Thom
(Believe me, you don't want to pursue this pathetic nightmare of a "band"!!)

RECKLESS ERIC
"The Donovan of Trash" CD
I've got a similar stack of Reckless Eric records somewhere around here... not that I'm a big fan. I just can't seem to resist a 99cent record. So here we are over a decade later, what could this turkey possibly have to offer? Well, for one he's still strumming away and if it's any indication on how this sounds... in the UK it's available on Hangman Records. A lot more stripped down and raw than his older "wavey-punk" style. Like a lot of the new "lo-fi trash-n-roll" this stuff is loose, fun and catchy. I'd have to say his new songs are a lot more fun than his older work and I'm not sure I'd ever admit this sober, but I kinda like this hick-rock. -Krk
(Sympathy For The Record Industry)

RED AUNTS
"Retard Jenny Jones" 7" picture disk
Four great songs on this single by a band that has a very healthy punk rock "fuck it and fuck you if we can't play" attitude. What they lack in technical know-how they make up with killer sloppy punk style. I personally love the vocals. They're so bratty and obnoxious. Just try to sing along to their remake of "Retard Jenny Jones" or try to duplicate the pure random chaos of John's drumming. Fantastic. —Ted
(Sympathy for the Record Industry)

RED AUNTS
4-song pic-disc 7"
What have a come to expect from the Red Aunts? NOISE!! Lots of beautiful, wonderful noise! Oh, and attitude! This band is so "fuck you asshole" that after listening to it 5 times as loud as my stereo would play it, I now have a renewed hope for punk rock. Lyrics so braindead, they're brilliant! Amazing!! -Thom
(Sympathy For The Record Industry)

RED SAND HAND
4-song cassette
Riff Mercy, Raji's booker's band. Live I thought they sounded like Stanford Prison Experiment—on this tape it is more like Guns and Roses. While I may never be quite as big a fan of Riff's band as some of the bands he books I have to admit and with pleasure do so, that he gives Slash a run for his money both in the playing dept. and the rock star looks dept. The bottom line is hard rock — and that is the overall name of the game. Another good comparison might be the less bluesy Circus of Power cuts.—Shane
(Band Contact: Riff at (213)466-8084)

RESIN
5-song cassette
Hugely distorted sludge-rock with buried leads that choke this shit out of you. Vocals heavy on effects. Painful sounding, which feels good of course. Call these guys and support them. Ask them how to get you a copy of this tape, ok? This is one of those rare demo tapes that makes me consider listening to demo tapes for possible review more often— I wonder what I am missing! -Thom
(contact: Kurt Alcorn @ 319/243-8380)

REVEREND HORTON HEAT
"The Full-Custom Gospel Sounds of..." CD
Well, the Rev.'s back and I nearly flipped my wig-hat when I saw the note sayin' it was a Gibby Haynes production, from that Buttwhatever noise band I keep readin' about in that poofy salon where I get my toenails painted. After last years shit-kickin', rootsy "Smoke Em' If Ya' Got 'Em," I didn't think the good Reverend would cash in the collection plate and high-tail it off with some gimmicky, snake-handlin', knob-twirler/effects freak! Well, Mr. Haynes pretty much leaves well enough alone, and this 'un will please sinners of every stripe. Ya' got plenty ta' feast on in the Rev.'s all-nite diner of sin. Hefty helpings of goof-a-billy ("Bales of Cocaine," "Nurture My Pig," and gobs of other chucklers,) but it works best when the fire and brimstone starts flyin' and the Rev. gets mean and digs deep into his tortured soul ("400 Bucks," Loaded Gun"). The only song where the Rev./Gibby Texas tag-team becomes obvious is on "Gin and Tonic Blues", the record's last cut, where the King Butthole takes what woulda been a run of the (gin)mill country crier on a psychotic joyride through the darkest corners of his mind. It had me eatin' crow and wishin' he'd fucked with the whole goddamn (forgive me, Reverend) record. Who woulda' thunk it?-Martin McMartin
(Sub Pop)

RICHIE STOTTS
"Man With The X-Ray Eyes/1944" 7"
Always interesting to hear the results when former major folks go indie. Richie (ex-Plasmatics) hooks up with ex-B.O.C. drummer Albert Bouchard to release a sci-fi tale with gothic overtones on side one, and a pretty straightforward punkmetal b-side. These are played by dudes with more energy than many younger upstarts; showing once again that it's your attitude, not your age, which matters most in life. -(an older, but wiser) POOCH
(American Gothic, P.O.B. 1 Palenville, N.Y.,12463)

RICK BLAZE & WALTER LURE
"Live In NYC" CD
Basically a JOHNNY THUNDERS tribute CD— the Thunders influence is all over the place. Well recorded live... fun to listen to. The version of "Chinese Rocks" smokes. Play loud. -Thom
(Dionysus POB 1975, Burbank, CA 91507)

RICKETS
"McShit" 7"
Only 150 pressed of this filthy punk 6 song on Puke. The guys in the band have dubbed themselves: Thyroid, Diarrhea, and Phlegm—Cute EH?!—All in all a pretty disposable piece of wax but at the same time the archetypal D.I.Y. punk single—you decide the intrinsic value—Shane
(PUKE /Band Contact Box 10293 Winslow, WA. 98110)

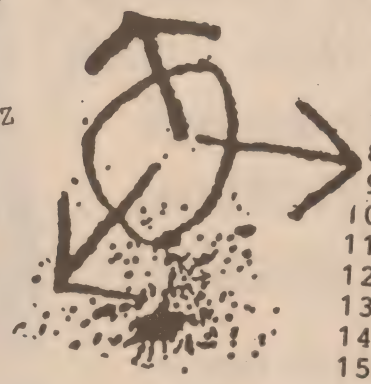
RIGHTS OF THE ACCUSED
7" Picture Disc
I'm not going to even start with what the hell these guys are still doing together... This sounds like All gone rock! But why, don't ask me. - Krk
(Big Money Records)

RKL
"Reactivate" CD
Whoa and after a stint on their own label

NAKED AGGRESSION

summer tour '93

June 11 fri-L.A., CA
12 sat-San Diego, CA
13 sun-Yuma, AZ
14 mon-Phoenix/Tuscon, AZ
15 tue-Flagstaff, AZ
16 wed-Albuquerque, NM
17 thu-El Paso, TX
18 fri-Amarillo, TX*
19 sat-Oklahoma City
20 sun-Ft. Worth, TX
21 mon-Austin, TX*
22 tue-New Orleans?



July
23 wed-Memphis, TN
24 thu-Pensacola, FL
25 fri-Orlando, FL
26 sat-Miami, FL
27 sun-Melbourne/Jacksonville
28 mon-Augusta, GA
29 tue-Raliegh, NC*
30 wed-Norfolk, VA
1 thu-Hagerstown, MD
2 fri-Philadelphia, PA
3 sat-N.Y.C ABC-NO-RIO (day)
3 sat-Storrs, CN (night)
4 sun-Boston, MA
5 mon-New Jersey/Delaware*
6 tue-Pittsburg, PA*
7 wed-Findlay or Toledo, OH
8 thu-Flint, MI
9 fri-Dayton, OH
10 sat-Indianapolis, IN
11 sun-Chicago, IL
12 mon-Milwaukee, WI
13 tue-Madison, WI
14 wed-Minneapolis, MN
15 thu-Sioux Falls, SD*
16 fri-Rapid City, SD*
17 sat-Denver/Boulder, CO*
18 sun-Salt Lake City, UT
20 tue-Reno, NV
21 wed-Oakland, CA
22 fri-Gilman St.

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they're back on Epitaph with a reissue of the last one and a brand new one—Bomber now sings and sounds like Bon Scott half the time and while there are plenty of other 70's rock things about this new one— live they still rocked like a hardcore band—and on LP alot of these flourishes don't sound half-bad *(You're right Shane, not "half bad" but entirely bad! - Al)*—so dig it.. - Shane
(Epitaph)

RODENTS AS GIFTS
"Magic Bone" CD
Powerful, forceful, slightly snotty punk with female vocals and tribal drumming. eat production— sounds really filled in. Has that certain "hook" to it. My only problem with this is that I think the songs would work better if sped up a bit. No matter, though— thumbs up anyway. -Thom
(Worry Bird)

ROKY ERICKSON AND THE RESURRECTIONISTS
7"
Who the hell am I to judge anything this wacko puts out? Mental patient slop-pop, here ya' get bootleg quality live recordings of "Hasn't Anyone Told", and "The Interpretor", the latter being unavailable elsewhere. No one's better than Roky at putting the sound of losing one's marbles to music. He sounds like a sad, confused child. Hope he gets a cut of the proceeds. -Martin McMartin
(Sympathy)

ROKY ERICKSON
"Beauty and the Beast" [This is with his band being dubbed The Resurrectionists] and a 7" with 27 Devils Joking as the backing band. Roky is way crazier than his homeboy Daniel Johnson—ole Danny boy might drive people crazy when he winds up homeless in their town(see Art Black's feature on him in a past issue of)—but Roky sits around his own house with multiple TV sets all turned to fuzz with the volume way up—he says it relaxes him—but from what I've heard he was none too relaxed when he was dragged on stage to perform at some televised Austin music program—listening to recordings he makes in the studio though is always rewarding—or listening to a live show when he was on — when the LSD gods were smiling instead of sneering at mere mortals~ — The album with The Resurrectionists dates back to two nights at a club in Houston in June of '82. Long Gone John gets partial production credits so we can assume that a big portion of this CD was culling thorough oodles of stuff to get the just right tracks and have it sound coherent. I don't know the whole story and the liner notes aren't that complete but I do know this is a good listen all the way through and good quality — by the way Brian Curley of 27 Devils was also in The Resurrectionists back then—but on bass not guitar. On the single were talking a recording from 1990 done with whateverlineup Brian had then along with Roky. Roky sings lead on one side to "You Don't Love Me Yet" and Brian sings "I am her hero..." on the other—those familiar with Roky's body of work knows these two are both more or less ballads—but don't let that scare you off cuz the cover art by the Coop is worth it alone—great drawing of Roky with saucers and pyramids and the like in the background. Whereas the CD kicks off track one with a romp through "Two-headed Dog"—need I say more—Shane
(Contact Roky at P.O.Box 1222 Santa Fe, New Mexico 87504 and buy the records anywhere Sympathy shit is sold which of course includes direct)

ROMULANS
"Alias Lovely/In The Corner Of Your Room" 7"
Decent garage rock. —Shane
(Susstone PO Box 6425 Minneapolis, Mn. 55406)

ROMULANS
"Flight Of" CD
I guess this wouldn't drag so much if every song didn't have the same nasally vocals, 60's psych guitar mush and mid-tempo beat. But with everyone into garage rock now-a-days, this should do just fine. Cough, cough. -krk
(Prospective Records)

RUDIMENTS
7"
Anybody still pluggin' away at ska at this point has gotta be able to mix it up enough to keep it interesting, and the Rudiments kick in enough 90's heaviness to set 'em apart from the pack. "Mamacita" is a humable catchy bopper and "Pathfinder" works out a more hypnotic groove, sprinlin' socially conscious sounbites over roots style dub coolness. -Martin McMartin
(Vinyl Solution Records, POB 6601, San Mateo, CA 94403)

SATELLITE CIRCUS
cassette
These guys are probably big fans of Billy Joel, country, and lounge music, because that's what they play. What were they thinking? What could possibly have possessed them?? Was it a real good night playing a gig down at the old bar and grill, when they decided to try to get some feedback on their music, and some nitwit said let's send it to Flipside? Are they masochists? Well, here's a tip for you: next time you want to be abused, send it to someone else. - Royce
(PO Box 176, Smohomish, WA 98291-0176)

SCHLEPROCK
"Spring" 7"
One of the best party bands in the LA area! Great recording, production and material. Sorely needed spice for the LA record scene, I think. -Thom
(Last Resort Records, P.O. Box 2986, Covina, CA 91722)

SCHOOL OF FISH
"Human Cannonball" CD
Utterly worthless documentation of a band whom I can't believe are still lingering around like a bad odor—bad pop for sheep people.—Shane
(Capitol)

SCREECHING WEASEL
"Wiggle" CD
Thrashead gave me this one and told me to check it out. There's some super catchy, super pop, ass kicking fun punk rock songs that'll have you bouncing off the walls and leave a huge smile on your face for days. Some of it reminds me of the Dickies (only a lot more raw) and some of it reminds me of Jawbreaker, but they're totally identifiable as Screeching Weasel. They're at their best when doing the faster numbers, because the slower songs tend to drag just a little. I'm actually glad they pussed out playing LA because I'm sure I would've missed one fuck

yahoo!

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of a great show. Any idea where I can get any more of their stuff? —Ted
(Lookout, POB 11374, Berkeley, CA 94701)

SEA MONKEYS
"Bad Haircut" 7"
First off, this band gets points for having the coolest stooge of them all, Shemp, on the cover of their sleeve. (To me, Shemp was always the coolest 'cause he looked perpetually drunk and was always fucking with his hair and shit.) They also get the bonus Cake point for including a 1970's reference in the song "You're Not Fonzie". As for the music, they remind me a lot of S.F.'s The Fuckboyz, very loud, fast, thrashy and zany. -Bob
(Dionysus Records)

BIG HUNK O' CHEESE
"You're Soaking In It" CD
With a name like that I woulda thought they could be a ska type thing—not since Toxic Reasons has there been a band of any note to come out of Dayton, Ohio — They are "grungey" as in post-nirvana . These 5 songs are a rollercoaster through modern day rock cliches—and I mean that sincerely in the best possible sense of the word cliche. They thank L7 and Rollins band in the liner notes.The only guest musician credited was the producer on one cut as playing steel guitar/cow—hmmm?!?—Shane
(Jack Records PO Box 855 Bowling Green, OH 43402)

SEAM
"Kernel" 4-song CD
Digital boredom. Straight from TIT University (Tarnborine Institute of Technology— heard of it?). -Thom
(Touch and Go)

SEASON TO RISK
"Biter/Oil" 7"
These guys from Kansas City played Raji's but I got there too late to see them but not too late to see 'em giving away singles like they were flyers! So I promised I'd review it and all I can say isit is quirky and interesting and I really wish I'd seen 'em live.—Shane
(Band Contact: PO Box 45221 K. C., Mo. 64111)

SEBADOH
"Bubble and Scrape" CD
Somebody tell me why these guys are "famous" again? Oh yeah, one of 'em was kicked out of Dinosaur Jr. Wowee. That's kinda like bein' the "fifth Beatle" or "the drunk that got kicked outta the Replacements." What a legacy. His folks must be real proud of the way he dishes up the wispy tenth-generation ballads in the worst tradition of barfy Neil Young. His tunes "Homemade," "Cliche," and "Think" might as well be sleepers like Neil's "Old Man" or "Through the Turnstiles" and if you're too young to recognize titles like those, wake up and thank your lucky fuckin' stars. This guy's just itchin' for a big cream pie in the face, and I know one of you twerps out there is just nutty enough to do it. Somebody take pictures. We'll print 'em and make you King Punk for a day. Hee Hee. So let's let Caroline put this Barlow guy out ta' pasture to pick flowers, and give a big signing bonus to the other dude, Gaffney, who comes from a more bent dimension, or at least has a few Residents records. He takes some twisted chances on his cuts like "Fantastic Disaster," "Elixir is Zog," and "No Way Out." The filler spread over the rest of the disc reminded me of that song I hate by Sonic Youth called "Cool Thing" and everything else playing at a mall near you. -Martin McMartin
(Caroline)

SECOND COME
"You" LP
Brasilian rock not afraid to take chances—they do a cover of Madonna's " Justify My Love" that doesn't totally suck. The letter that came from the label Rock It! claims indies not totally under the thumbs of major labels is happening for the first time—or at least flourishing the strongest ever—Supposedly Second Come are influenced by Nirvana, Sonic Youth and the Pixies—hmmm don't know if I'd go telling people embarrassing personal stuff about my band if I was them! Shane
(Rock IT / Andre Mueller Av. Bartolomeu Mitre 325/lj 106 rj Brazil 22341.000)

SHARKBAIT
"Crushits" CD
AAAAAAAAA they're back, and they've got greatest hits already! Actually this is stuff from "Feed Our Frenzy" and "E-ville Mind Crush" which were on vinyl, as well as "P.H.L.A." from the single of the same name. Plus you get "Mr. Fernando" which was on our own "The Big One," and a cut they put on the Industrial comp "From the Machine." This plus their other CD, "Blowtorch FaceLift" pretty much covers all the bases. So how is it? It's sick and demented yet in good taste, & less filling. If you're a Sharkbait fan or saw them at Lollapalooza and like their particular mega industrial Schtick check this out. -Gary I.
(Primitech Releases 3501 California St. #204 San Francisco, CA 94118)

SHAVEN
7" EP
"Upsettingmine" is one of those songs you immediately like and hum around the house. A harmonica charming pop song with a 60's rock n'roll feel. The other two songs aren't as fun but hang in there. -krk
(Imp Records, POB 34, Portland, OR, 97207)

SHIVERS
"Leave Us Alone, We're In Denial" CD EP
Idunno... kinda boring cross between college pop and bad rock. Vocal harmonies kill the whole thing off. Works best with the volume way down. Fuck— they're from LA? Yikes! -Thom
(The Shivers, 7829 Melrose Avenue, Suite 164, Los Angeles, CA 90046)

SHUDDER TO THINK
"Hit Liquor" 7"
Shudder's songs just get more bizarre and lyrically abstract, but remain extremely listenable. Both songs, "No Room 9, Kentucky" being the other, have lots of pauses in weird places, and the songs tend to change halfway, just completely confounding those who were used to their pop songs. With the addition of Adam (ex-Jawbox) on drums, and Nathan (ex-Swiz bassist) on guitar, half the band is new, and they must have decided to turn their sound upside-down to reflect the change, and we get to enjoy the results. -Royce
(Dischord 3819 Beecher St. NW Washington DC 20007)

SILVERFISH
"Organ Fan" CD
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Daisy Chainsaw by stealing away Silverfish from the underground where they were closely nestled—They'd done the LP on Touch and Go so had their foot in the door of the American market quite nicely—but like I'm suggesting—what with how hot women are in rock right now it just makes sense that a singer and songwriter as strong as the cute chick—like a fat Axl, right—who can kick out serious intensity like first Pretenders or that Daisy Chainsaw LP that surprised everybody by not being weak. The lyrics on this record are exceptional —I'm especially impressed with one song about her opinions on a female acquaintance who sliced her wrists.."such a fucking strange way/to get attention" I'm impressed by this LP and wish I'd caught the early show her lame label arranged recently.—Shane
(Creation/Chaos/Columbia)

SLEEVES
"3 Song" 7" ÿ7E
A Finnish band that blends punk and Finnish prog-rock(anyone remember Wigwam that then interprets jazz on one of the three cuts. You won't have too many records in your collection that sound like this—you can believe that.The B side—"Rock and Roll Conformist" is my fave cut —of course here again their music for this song doesn't sound like it is conforming to anyone else's concept. Thisis a keeper. —Shane
(Hataapu Records/Petri Vallin PO Box 586 20301 Turku Finland)

SLOAN
"Smeared" CD
Kind of a cross between the Byrds and Sweet. Not too exciting to listen to. Kinda boring, you know? I mean, these guys seem kind of like Redd Kross without the humor and wayyy too serious. - CAKE
(DGC Records)

SMUGGLERS
"At Germany" 7"
The Smugglers have gotta be one of garage rock's best kept secrets. These guys effortlessly toss out 3 minute ravers like the bastard quintuplets of Billy Childish. These two, "Mangy Thing" and "Sexy Thing" made me wanna stomp around and sledge-hammer a few walls to the bouncy beat, and I can't think of a bigger compliment than that. Can't wait to hear their upcoming 20 song CD on PopLlama. I shoulda interviewed these dudes last year in Long Beach when Rev. Horton Heat blew me off. Nuts. -Martin McMartin
(Screaming Apple Records, Dusternichstr. 14, 5000 Koln 41, Germany)

SNATCH
"Bite Your Tongue" CD
In which this all girl band I first heard about from Falling James who saw 'em live in Atlanta when he was on tour and he was delighted to hear from them that they'd scared the shit out of wuss Courtney when a show was billed with Hole and Snatch—now they've got their own CD out and it can hold its own alongside Mudwimmin or Babes in Toyland and furthermore they're expected in LA soon so be there or be square.—Shane
(WorryBird /Snatch Contact: 2625 Piedmont Ave Box 56394 Atlanta Ga 30324)

SONIC YOUTH
"Whores Moaning: Oz '93 Tour Edition" CD
Ha! Ha! Whores Moaning is a takeoff of Nirvana's own "Hormoaning" Australian E.P. from last year. How clever! Anyway, this includes "Sugar Kane" (which is the lovely third single from "Dirty"), "Personality Crises" (which was originally a mail give-away from Sassy Magazine a couple of years ago), "Is It My Body?" (which is the Alice Cooper cover from that rare Sub Pop double seven inch from two summers ago) and two instrumental freak outs - "The End Of The End Of The Ugly" and "Tamra" for Sonic Youth fanatics (and, believe me, I'm one of those freaks!) everywhere! Cover designed by Kurdt Kobain. - CAKE
(Geffen/BMG/Arista Australian Import)

SOULFISH
7"
I bet these guys own more Dischord Records than the band Fuel! Emotional post-punk Fugazidom. -krk
(GhostTown Records)

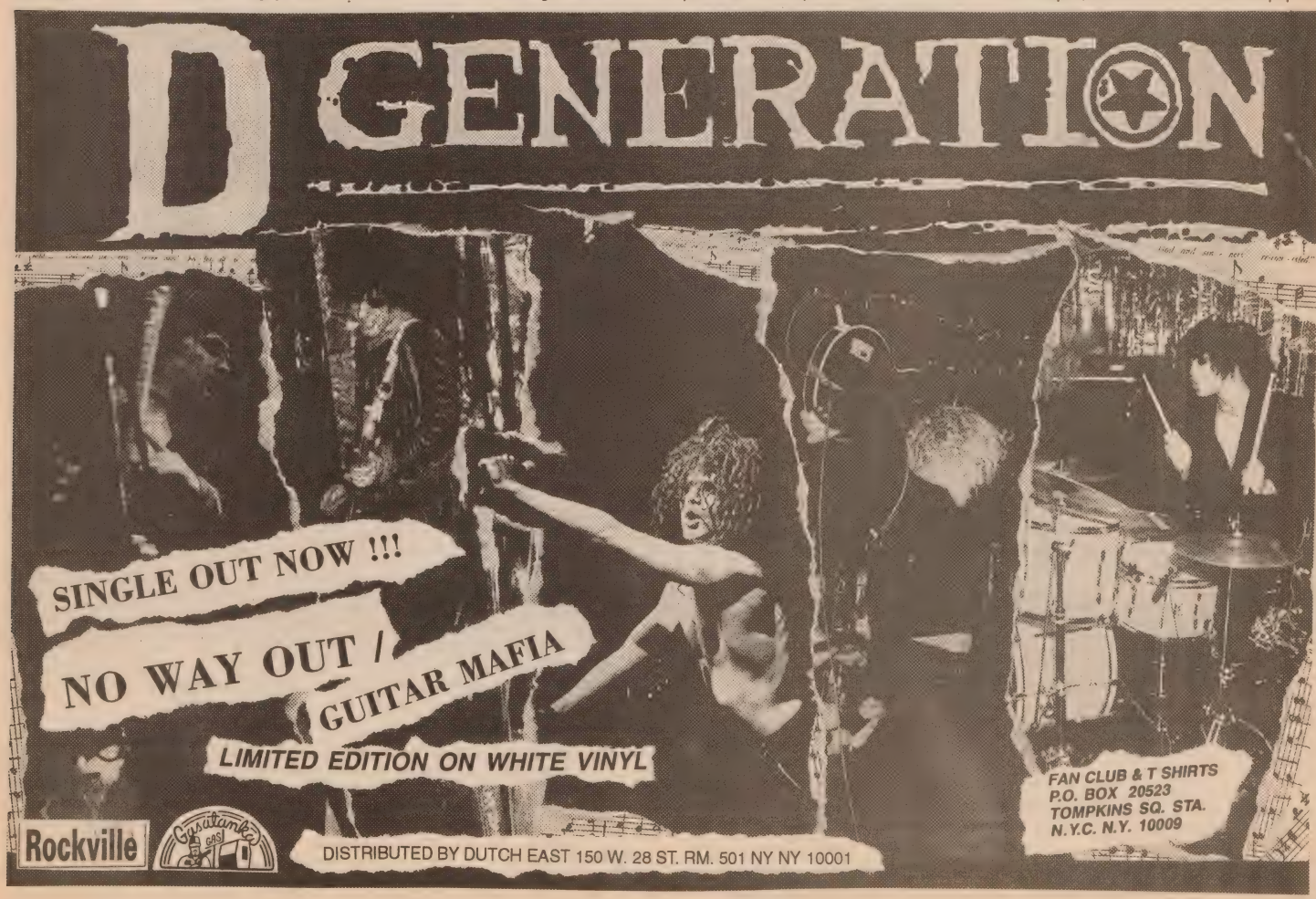
SPECTRUM
"Soul Kiss (Glide Divine)" CD
One of my favorite relaxation bands, Sonic Boom's Spectrum finally release a full LP of their glorious reverb, effects, electronically altered guitar vibe music to melt down your mind and leave you in a trance-like state. Do titles like "Neon Sigh", "Waves Wash Over Me", or "Quicksilver Glide Divine" give away too much? Mind expanders, and more interesting than My Bloody boring new album. - Royce
(Silvertone/Zomba)

SPIKE
"Mother" cassette
They liked my review of their second tape release well enough to quote it in their new press kit—whooptee-do—but on this third more or less full-length release they continue to deliver the goods and bring the noise in a manner which makes me wish they'd hurry up and play LA. I posed the question as to whether they were natives of or transplants to NYC and it turns out they are from Seattle and contain a member of one of the original Subpop @ 200 bands, namely Swallow. Call 'em a poor man's Mudhoney and check out the cut on this about British weekly music mahs—great hook with that chorus.—Shane
(Band Contact: Rod at (206) 284-5577)

SPINANES
7"
Soft and delicate, the Spinanes play their soulful acoustic songs for a market that's been ruined by K Records. They're probably vegetarians. -krk
(IMP Records)

SPINANES
"Rummy" 7"
The Spinanes are a two-piece band with vocals, guitar, and drums, but not an extremely minimal sound. Simple yet sort of full. "Rummy" is good and pleasantly tuneful, but "Hawaiian Baby" is the best song they've ever done, with it's perfect backing vocals and pretty melody, and chants of "Verlaines.."Wonderful stuff, and I can't wait to hear the Crackerbash cover soon! - Royce
(Imp Records PO Box 34, Portland, OR 97207)

SPRINGHOUSE
"Postcards from the Arctic" CD
A truly horrid middle of the road turd. Somehow this trio manages to have the nerve to vomit up an unnecessary serving of antiseptic, feeble-minded American pop sen-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sitivity in the overplayed tradition of thinking man's dork-rock. This junk was made safe by critic's darlings like R.E.M., the Silos, etc, etc. I mean, aren't ya' just dying for one more record featuring a mandolin and a "Chapman Stick(!)"? (What the fuck kind of instrument **is** a "Chapman Stick"? Perhaps they should have recorded the sound of the "Chapman Stick" being violently inserted up each other's assholes. Now **that** would be truly ground-breaking and I'd even pay to watch.) I remember NYfanzine scribe Jack Rabid totally ruling as a deejay at some killer punk shows I saw back East, yet he drums on this piece of shit and I looked real hard at the picture on the back and I don't see any guns pointed at his head. What's up with that?- Martin McMartin
(Caroline)

STEPPES
"Atomic Cossack" LP
The sixties/psychedelia influence is still in evidence, but isn't quite so overwhelming powered by accessible pop rhythms; kinda neo-Creedence. This is the first thing I've listened to by the Steppes since their first record eight years ago, and it's a pleasant surprise. There are no musician credits listed, so I don't know whether it's a change of line-up, the change of scenery (from L.A.'s San Gabriel Valley to London,) or just progression that led to this fun, quite listenable sound. -Chelle
(Voxx/Bomp)

STEREOLAB
"John Cage Bubblegum" 7"
Stereolab have a formula that just doesn't get tired or worn out. Their mixture of a distinct guitar sound, coupled with moog synths and farfisa organs, with a very soothing Nico sound-alike vocalist layed over the top, makes for some very cool records, and an original sounding band. These two songs, one sung in French, depart from the norm by having the vocal up front in the mix, but it doesn't hurt the effects any. So when is "Peng" coming out domestic already! - Royce
(Slumberland Box 14731, Berkeley, CA 94701)

STRUNG OUT
cassette
It turns out the tape this band sells at its shows is not all their stuff, so in appreciation of my favorable review Jim sent me the rest of their early stuff along with some news. I'm including this mention in the reviews so that other fans of good hardcore and these guys in particular can write off and try and get these songs. But also be advised they are recording plenty of new stuff that should also be coming out. You can go check 'em out May 29 on their home turf of Simi Valley with Ill Repute and Face To Face at Cheers(?)—Shane
(Band Contact: 726 Tranquil Lane Simi Valley Ca 93065 or(805) 527-4335)

STYMIE
"Other" 3-song 7"
A Seattle band that I put into a category with other Seattle bands such as PHUDGE... boring, dull, lame, copycat grunge. Next! -Thom
(New Rage, Box 85571, Seattle, WA 98145)

SUBJECTIVIST LEAGUE 7"
A whole series of prank phone calls (both sides are the same) that'll have you rolling mainly due to the outdated 50's lingo and brilliant character voices that sound copies from old movies. Some of the humor gets a bit tasteless so some whiney PCers might wantto avoid. Overall the perpetrators prove to be some real pros at this and I'd sure like to hook up with these guys cuz I can be a real fuckhead myself like, oh, not going to tell you. - Pookie (Scat)

SUBSONICS
CD
Garagey, rockabillyish pop songs. A 3-piece. Sing-a-longs all the way. Killer guitar work—tons of hooks. -Thom (Worry Bird)

SUBSONICS
7"
Desperate blazin' goof-garage on "Please Clean", which sounds like the hyper drunken rantings of some guiltless boob who just tossed his cookies after one too many beer bongs. The Flipside is a righteous cover of Richard Hell's classic "Love Comes in Spurts". A.O.K.- Martin McMartin
(Worry Bird Disk, POB 95485, Atlanta, GA, 30347)

SUEDE
"Metal Mickey" CD-5
These guys remind me of 1989's U.K. press darlings The Wonder Stuff. They seem to have an abundance of good riffs and catchy choruses and I can understand why they're so popular. Disposable beyond belief. - Cake
(Nude Records 38 Langham Street London W1N 5RH UK)

SUGAR
"Beaster" CD
An awesome follow-up to "Copper Blue" and, even greater, a taste-teaser of what the next Sugar album will be like. "Judas Cradle" is Bob Mould's most uncompromising song since Husker Du's last SST album. It's full of insane feedback and bizarre background singing along with a sensible amount of good lyrics. "JC Auto" reminds me of Crazy Horse (you know, Neil Young's sometime backup band) and has got an incredible drum attack by Malcolm Travis. There should be an album like this released each and every mouth. Hint. Hint. - CAKE
(Rykodisc, Pickering Wharf, Building C, Salem, MA. 01970)

SUGARSHOCK
"Hate The Kids" 7"
Straight forward trash can kicking punk. Fun and loose but the band can play their instruments. Vocals remind me of the Hickoids or something of the sort. Not bad. - Krk
(Thrill Jockey POB 1527 Peter Stuyvesant Station, NY NY 10009)

SUPERCHUNK
"Hit Self-Destruct" 3-song CD
An underrated band. How many releases does this band have to pump out before people catch on?! Geez! This band is fucking great! So melodic, at times forceful, at times soft and sweet. Versatile as hell. Do yourself a favor for once. -Thom
(Hippy Knight Records, GPO Box 3222 GG, Melbourne, Victoria, 3001 Australia)

SUPERCHUNK
"The Question Is How Fast?" CD-5
More poppy/punk from these `chunks of super' (Ha!). The title track is from their new album ("On The Mouth" reviewed by Ted last issue) while "Forged It" and "100,000 Fire

KLP17

Fries" are relegated to this single. - CAKE
(Merge Records POB 1235 Chapel Hill, NC. 27514)

SUPERKOOLS
"Triple-Dipped" 7"
HaHaHa—They probably didn't refer to the single by this name but now people will be tricked into reading this review thinking this is a new release when actually this is the same single with Judy still playing and the reason it is getting reviewed at all is so I can tell you two new singles are on the horizon and plus they've got a six song tape even I don't have my hands on but that you could get direct from the band at a show. One of the next singles will be on Big Dog and one will be on a new label called Word of Mouth—so keep your eyes peeled And if you are reading this wondering what kind of music do these guys and supergal play—why punk rock of course—of the garage,raw,real rock feel, Aussie fleccled dream delight to someone like me, and hopefully you. Fact collectors note: the supergal referred to above is Janet Housden—who did stints in both the Love Dolls (of Markey movie fame) and Redd Kross (right after Born Innocent—as well as being in the band that was a decade ahead of its time—Raszebrae -the first all-girl grunge band.—Shane
(Band Contact:(310) 477-7121)

SUPURATION
"The Cube" CD
Somewhere between GodFlesh and Carcass I guess I'll be keeping this little powerhouse of death—but ain't suppurating as in an oozing of pus from a sore spelled with the double "p" ??—Shane (Danceteria)

SVART SNO
"Nemesis Divine" CD
Mega-powerful hardcore. Sounds full and powerful, and when the tempo changes kick in, it knocks the listener out of their chair! Recommended highly. -Thom
(JKR, Box 4042, 720 04 Vasteras, Sweden)

SWELL
"Well?!" CD
Sounds like the melodic, wispy stuff that all those tricky English bands have been releasing for centuries. Ah...no. - CAKE
(Def American)

SWIRLIES
"Blunder Tongue Audio Baton" CD
At first I thought this CD was whiny and draggy, until I decided to look at it as one of those "light a candle and get laid" CDs. It works well that way. Well, I actually only got to light the candle so far, but I'm working on the other half. -Thom (Taang!)

SWIRLIES
"Blonder Tongue Audio Baton" CD
About time the Swirlies got a full album out, with ten of their MBV influenced songs. Weird guitar noises and male/female vocals mesh to a similar effect as "Isn't Anything", but the Swirlies seem to have little adrenalin rushes now and again, and when that kicks in, it lends more originality to their style. One of the finest in the genre, and here's to hoping they find more of their own sound soon.-Royce(Taang! PO Box 51, Auburndale, MA 02166)

TACKLE BOX
"ON!" CD
Got a Tackle Box and a DreamBox Cd on the same day and they were both kind of nondescript since over a month later I don't have a solid sense of either -I think these guys are more singer-songwriter folk almost whereas the other band is more Technopop-but I ain't fuckin' sure -they could both be neither—Yeah I think this is almost quirky pop and with song titles like "Mark Lindsay's Ponytail" and "Big Creep" that sounds about right —a fourpiece with a Mass address—one of the zillion bands choking the conduit but if you believe in a natural right to exist ?? I don't necessarily —Shane
(Rockville—Band Contact: PO Box 551 Brookline, MA 02146)

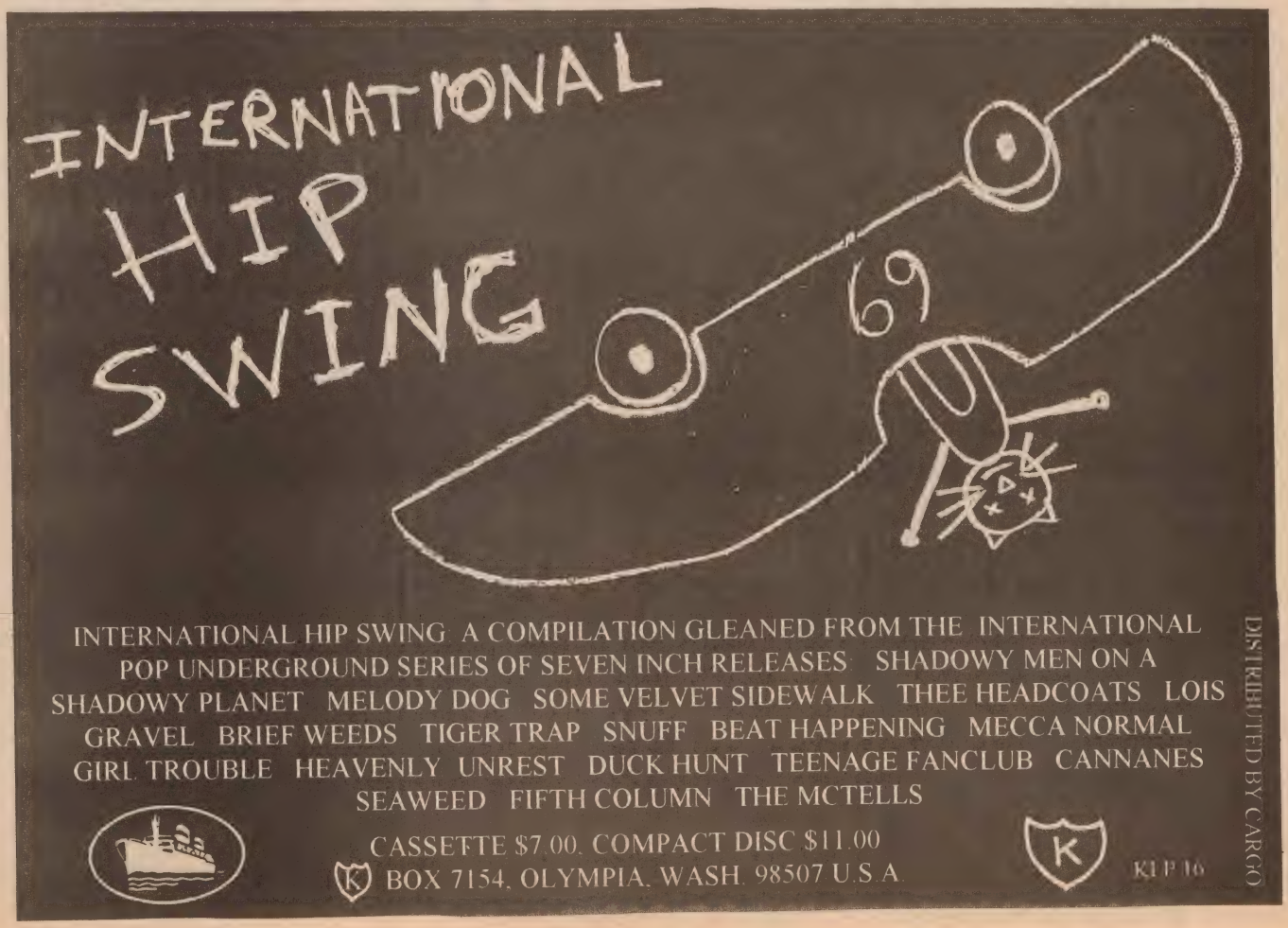
TAR
"Clincher" 7-song 12"
One of the few bands from Chicago that doesn't sound like every other band from Chicago. What was once one of AmRep's best bands is now one of Touch and Go's. Not as driving and ballsy as "Jackson" but much more melodic. A great choice to play late on a weekend while everybody is peaking. Watch out for this band. -Thom
(Touch and Go)

TEENAGE LARVE
10 inch
The Larve is basically the bastard child of David B. Livingstone (Dog Bullies) and Kevin Rutmanis (Cows). And what an ugly kid it is. 6 songs than range schizophrenically from country love ballads ("Linet") to pre-disco funkness ("Use Me") plus tons of samples and tapeloops. Weird is an understatement, the hate is real! - Krk
(Sympathy)

TELEVISION PERSONALITIES
"Closer To God" CD
"Brit pop", everyone at K records will be holding hands around the camp fire singling the jangly pop of Television Personalities out loud. Captain Sensible at his most sensitive?! - Krk
(Seed Records)

TELEVISION PERSONALITIES
"Closer to God" CD
Those crazy veterans return back to the land of recording with this seventy-nine minute CD (It's so cool when bands are willing to use up the allotted time on the format) full of mucho fun and games. The delightful and very drunk "Razorblades and Lemonade" is quite a standout track. Visualize the pain. Ouch!! At times, the Television Personalities sound like the Legendary Pink Dots...what with their quiet and atmospheric attitudes. A nice and smooth album. - CAKE
(Seed Records 19 West 21 Street, Suite 501 NY, NY. 10010)

TESCO VEE'S HATE POLICE
"Gonzo Hate-Vibe" CD/Tape
Out on a noname label and my man's LA shows didn't draw well but then again this Lameangeles—or at least crowd turnouts often make it seem that way. Tesco's forte remains his lyrics—his routines are more compact humor than you'd find in a seasons worth of your fave sit-com—though a much lamer analogy I couldn't imagine so here goes again—neither as pure punk as the first two records or as metal as the later ones this new vehicle for the Tesco dementia is cruisin' down the highway—motor purrin' like a kitten—the line-up on this record was not the same as the touring line-up—so it is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senseless to speak of the band—but this record I'll recommend to all who dig the mans voice and words since the will not be disappointed—be forewarned Tesco milks Dahmer for all he' s worth and maybe then some——Shane
(Band Contact Plenty of merchandise available—shitloads of shirts and even a Chef Jeff apron):PO BOX 5542 McLean VA 22102)

TH' FAITH HEALERS

"Don't Jones Me" CD
Domestically released four song Cd includes a weaker version of "Don't Jones Me", with two new songs, "My Loser" and "Oh Baby" that carry on in a slightly different sound than the album. But what really makes this great is the inclusion of the fuzz driven "Gorgeous Blue Flower" with it's lovely vocal, and adrenalin bursts. -Royce
(Too Pure/Elektra)

THANKLESS DOGS

"Yesterday is Gone/Never Knowing" 7"
A tribute to my fave style of punk with Stiv's pic on the sleeve and the band members taking surnames Ramone, Thunders, and Manitoba respectively. This is on one of the more obscure Seattle labels and I wonder if these guys are in other bands under other names like The Fuckers. [Actually Shane, the bass player, Justin, is in FITZ OF DEPRESSION. -Thom] Production mentions Word of Mouth — wonder if that is the guy whose label is gonna be releasing some SuperKools stuff—might be since they just got back from touring up there. Cool single obviously.—Shane
(Bag of Hammers records PO Box 928 Seattle WA 98111)

THATCHER ON ACID

"Frank Jr." 7"
One can easily draw comparisons between Thatcher On Acid and Chumbawamba, TOA even released an album on Chumba's Agit-Prop label. Political, social lyrics with a punky feel, but too catchy to really be. Some ska like rhythms are used, but not relying on that like Citizen Fish do. Overall a good three songs, and it interested me enough to get their album. Handily, it comes with a discography, too. - Royce
(Subcorridor Records 44 Jane St., Suite 129, Providence, RI 02904)

THATCHER ON ACID

"Frank Jr." 7 in.
Jarring British pop-punk with XTC hooks and Gang of Four clang. Highlight of the 3 songs here was the ultra catchy "Function/Status". "Clockwatching" was sheer blue-collar aggression, but the b-side mellowed out. Superior production highlights this limited edition "coloured" pressing, mate.- Martin McMartin
(Subcorridor Records, 44 Jane St., Suite 129, Providence, RI, 02904)

THE POSIES

"Frosting on the Beater"
Hailing from Seattle must be a major drawback for these pop masters, as all the hype and glory does nothing to escalate their position in the world. The Posies are difficult; they don't fit. Like their pop contemporaries Jellyfish, Breeders etc., they have the inherent ability to make every song a masterpiece, but the bad luck of going over most people's heads. The soft, gentle melodies and tight and innovative harmonies of songs like "Dream All Day" and "20 Questions" are in reality a sugary coating to the darker, sinister side of this band that few people seem to understand. Flawless Don Fleming production adds a big chunk of aggressive distortion to the album, and the seemingly sickeningly sweet album title and artwork are insidious enough to trap anyone willing into a salivating sucrose overdose; seemingly innocuous, but the whipped cream landscape they create is laced with enough evil to quickly turn to quicksand and capture the unsuspecting victim forever. Pure rock and roll never tasted so good, or so unhealthy. An A plus effort that will surely cause more than one aspiring pop rock band to give up in frustration. -Pat Fear (Geffin)

THE THE

"Dusk" CD
This sorrow blues-fueled techno masterpiece is perhaps Matt Johnson's strongest effort to date. From "True Happiness This Way Lies" to the hit bizarre single "Dogs Of Lust" to the Funkadelic/soul "Helpline Operator", The The create a massively infectious tapestry of lysergic liquid. Yeah. - CAKE (Epic/Sony)

THERAPY?

"Nurse" CD
Watery vocals and industrial rhythms beat up on you in Therapy?'snew one which has titles such as "Teethgrinder", "Disgracelands", "Accelerator" and "Perversonality" and shows us how clever fucked-up minds can get when they're pissed off. "Gone" is a brilliantly-slow ballad/sad song in which these Irish lads find themselves out of noiseville and in a heavenly state of nirvana. Nice ta meet ya. - CAKE
(A&M Records)

THIN WHITE ROPE

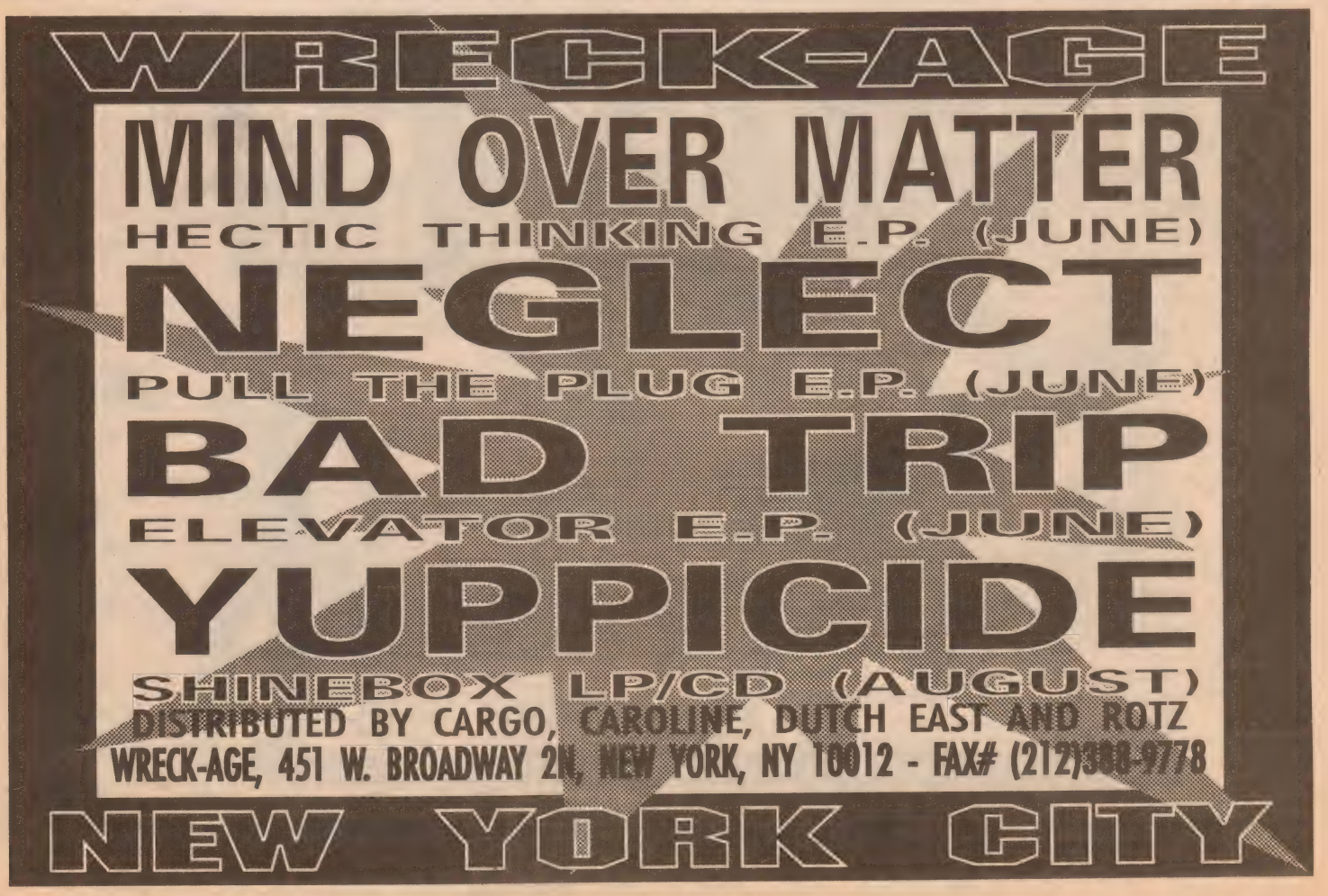
"The One That Got Away" double live CD
A double live cd from 6/92 showcasing a dark band who's been quietly putting out original, gloomy guitar-rock for about 8 years. Imagine a twisted Roy Orbison warbling over crooked psychedelic guitar jangles ala' Tom Verlaine and Television. Singer Guy Kyser appears to be chased by the same persistent demons that have been on the tail of Lou Reed and Bob Dylan for decades. Save this for one of those rainy days when you've fucked up real bad and decide to pull the blinds, stay under the covers and wallow in it. Bright-eyed optimists will wanna skip this one. Heavy. -Martin McMartin
(Frontier)

THINKING FELLERS UNION LOCAL 282

"Mother Of All Saints" CD
Besides having one of the longest names, this band just put out 23 of the most oddball, experimental punk adventures you'll ever love (or hate). Thinking Fellers have almost gotten to the point where they're writing coherent songs, but they just refuse to conform to the rules, which is great, because there seems to be a method to their madness. They've become a lot more thoughtful lyrically, nearly making sense. It takes a certain patience to listen to them, but with a little time and an open mind, you'll acquire a taste for them too. - Royce
(Matador 676 Broadway, NYC, NY 10012)

TIGER TRAP

"Supercrush" 7"
Tiger Trap are four Sacramento spunky gals who have obviously learned their lesson well



from Talulah Gosh/Heavenly, and decided to have a go themselves. They do it their way, though, with more distortion in the rhythm guitar, and some surfy leads. The first thing to hit you about this band is "how cute." From the sleeve to the songs, to their live performance, they have a childlike innocent image that works great for them, but is obviously exterior only. Grrr, tiger, indeed. - Royce
(K Box 7154, Olympia , Wash. 98507)

TINFED
"Dominion/Blood" 7"
The premier outing for Sacramento's most nervous band. They've been called "cyberpunk" and "third wave" but since I can't top that I won't try. Jangly industrial guitar with a tribal beat and tortured vocals. These kids prove that suburban family devil worship is widespread indeed. -Gary I.
(Primitech Releases 3501 California St. 204 San Francisco, CA 94118)

TINY GIANTS
"The Best I Can" 10"
They're trying to relive the past through emulation of their idols, Minor Threat, mixed in, so they say, with NY "moshcore." Sadly, Mr. Henning, Thorsten, Jorg, Lars and Andreas have none of the spark or conviction that made Minor Threat special, and are now way past their sell-by date. Sorry, but German retro-hardcore just doesn't cut it. - Royce
(Strive Music Gartenstrasse 14, 6729 Rulzheim, Germany)

TOADIES
"Pleather" CD
Getting alot of CD ep length releases lately—which I think I like better than the CDs that come out with a full hour of new songs that often have only about 5 interesting ideas in the whole hour and would have worked far better as an EP—of course since I'm not paying for review material I'm not sweating amount of minutes of listening pleasure per dollar the way I might have been otherwise. This CD starts off with a powerhouse song but it and a few others tend to mention jesus and can't decide if that word is a peculiar way of giving emphasis or they are really trying to communicate something about jesus as in the religion—don't know and I guess I don't care cuz this gets a little whiny anyways so —Shane (Grass/Dutch East)

TOENUT
"Heyward/Information" 7"
Quite weird femme vocals band out of Atlanta—compared to the denizens of other cities Atlanta's extremists are low profile—Though not intentionally since mags like Lowlife have been covering it for years — falling James ranked it amongst the wildest—and with Snatch's CD the proof was in the pudding (or laser biscuit) Toenut doesn't seem to be quite that powerful though—but weird , yes! Check Miss Toenut's waiflike photo on the sleeve.

TROPEL NAT
"Vivir" LP
Sweepingly stylized it recalls Euro cold wave but with a twist of nostalgia for sure certain type of garage underpinnings- practically mandatory for the label, Momentos Trashicos that this came out on.—Ok stuff—Shane
(Contact Semaphore S.A. C/De La Cera 53 Atico 7 Barcelona 08001Spain)

TRUSTY
"Kathy's Keen"/"No One" 7"
This is the second recent release by DeSoto Records, a label run by Kim and Bill of Jawbox. I'd never heard Trusty before, so I can't say whether the band, originally from Arkansas, have been influenced by their new DC home, but they sure do know how to write a killer tune, either way. Total power-pop blasts to get those toes-a-tappin'. Go search this out or order it, or you'll be missing out on one great, melodic punk single. - Royce
(Desoto POB 60335, Washington DC 20039)

TSUNAMI
"Load Hog/Gold Digger" 7"
Tsunami write really good songs that are just too short. Indie-pop with some real feeling. This one's a little more rockin' than their last, and I hope that's what we can expect on the LP. - Royce
(Simple Machines PO Box 10290, Arlington, VA 22210-1290)

TVTV$
"Rap Music is Killing America" CD
While I don't agree with the premise in the title and in fact rarely agree with blaze when it comes to political stuff I do agree with every one who has told me how good this 5 song ep is—all the songs have oomph and hooks and Nick Gloria's fancy fretwork in the name of punkrock classicism—in a nutshell this is even better than their last LP which wasn't half bad—and look for the cute pic of Blaze inside—I should've previewed it in my column since it definitely fits the "prurient side of things though as a hetero male it don't arouse me—the tuneage does though—Shane (Flipside)

TWISTER NAKED
"Fuck Twister Naked" cassette
11 Song Demo/Release Ahhh! Finally my favorite punk with a capital "P" band gets something to sell at shows and tantalize all those labels out there. All the hits are here—"Night of the Living Dead", "Terrible Bob", "Charlie Don't Surf" —this is with Grace for all those fans of the band who consider that a primary concern—she's great—but so are everybody else and my vote for best stage presence in a guitarist definitely goes to Jay Naked. Also of note are the between song snippets of Butt Trumpet's Thom Bone arguing with some crazy chick over the phone—and don't miss the liner notes in which "metal" is the codeword for "in-joke" humor—Shane
(Band Contact:(818) 841-2571 or (818) 559-9592)

TWITCH
"Homewrecker" CD
First thing I noticed about this was that like Timojhen from Maximum Rocknroll said, this is a bit derivative of Nirvana; but it does have somewhat of its own personality. I'd probably add Husker Du in on that too as it has a bit more energy and the big thickbass crunch of Big Black. Just really tight, catchy, rhythmic and hard. The production is pretty damn good and really compliments the tunage but doesn't gloss it over. All six songs pretty much stuck with me in a major way but how come I get the sneaking suspicion this was all done just to try to get a major. No doubt though, it's pretty good and they probably will. - Pookie
(Depression Records POB 219 Battle Creek MI 49016)

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UBANGIS
3-song 7"
When I saw these guys live at the 9:30 Club in Washington, DC last year, I was really impressed with their live show (especially the dog food consumption) and I was taken aback at how well this band did the CRAMPS-thing live. Finally I got my grubby paws on a record— and I love it! Great band live, great band on vinyl. Fun as fuck. Check out the cover of "Helter Skelter" on the B-side. It's brilliant. Limited edition of 300! - Thom
(c/o Brian Horrorwitz, 2101 Hildarose Drive #203, Silvber Spring, MD 20902)

ULTRA VIVID SCENE
"Rev" CD
Ultra Vivid Scene's third proper album is a much more experimental project than their last two albums combined. "Mirror To Mirror" has got the 1967 Pink Floyd sound done flat with the Nick Mason-like drumming and Syd Barrett-ish voice intact. "The Portion of Delight" has some nicely layered backtracks and Hendrixy guitar noodlings. "Thief's Love Song" is an extremely fucked-up Johnny Marr jamming with Pink Floyd circa 1971 ("Meddle"). Atmospheric, deluded, alluded and unexplainable almost Beatlesque harmonies, too. The ten minute unedited version of "Blood and Thunder" is here as well. - CAKE (4AD/Chaos/Sony)

ULTRA VIVID SCENE
"Rev" CD
4AD band now on the alternative leg of Columbia—this is the type of soothing stuff that I love to listen to as I drift off into sleep. Ivo at the original label might have dropped the ball with US signings like Pixies and Muses ~but he was still picking 'em right when he discovered the guy who is Ultra Vivid Scene—You know if you like this kind of music—if you do this is a good fresh chunk of it.—Shane
(Chaos/Columbia)

UNDERBEAT STATION
"What's Your Dream Today?" CD
More disco—this time being rushed to us from overseas as an advance on the actual release —gee thanks fellas—what to say except that the pun of the name is as funny as it gets—quite sad otherwise but take it from me one must learn to laugh not cry !!—Shane
(Danceteria 222 Rue Solferino 59000 Lille France)

UNION MORBIDE
"Ditto" CD
I expected this to be death metal but it is actually some powerful somewhat melodic punk rock in what I can only call a Euro style—they remind me a little of Italy's Mind Waltz—or a cross between them and Finland's Lowdown Shakin' Chills—I'm not positive by scrutinizing this disc and the inside insert where these guys are from—but I think they're Dutch. One can tell from their opening words prior to the lyrics on the insert that they advocate terrorism against the state and yet they also seem pessimistic to assume the state will win and be that Orwellian boot to the head and face. — Shane
(Torso Records)

UNSANE
"Singles 89-92"
Just like the title says this compiles all those records the cool fanzines have been gushing over the last few years. You can hear why as Unsane carve out territory that is damn near virgin—an almost impossible thing to do—not to say no comparisons can be made to other bands or certain genres—but between listening to this live and seeing two shows back to back I can honestly say they sound fresh and original to these ears. Considering the amount of noise they make and where they're from I found it hard to believe they didn't respect the so-called "NoWave" scene of the late 70's but they scoffed at what I can't help considering the forebears to the next wave which spewed forth Swans and Sonic Youth—undeniably connected to Unsane —sure they're paranoid but the neighborhoods they grew up in would make anyone paranoid—shit the guitar player actually was a kid in East Texas—from the heart of the Lower East Side—now do you understand why they're not sane.—Shane
(Matador)

URGENT FURY
"Demos 1984-86" 10-song 10"
SOUNDS mid-eighties (duh), like post-hardcore meeting new wavey background vocals and shit. Full of neat hooks, and pretty in-your-face. A good listen.
-Thom
(Broken Rekkids, P.O. Box 460402, San Francisco, CA 94146)

VARIOUS
"Set It On Fire" CD
This is probably the strongest compilation I've come across in a long ass time. To top it off, it's a tribute to the Scientists! The Cheater Slicks and The Honeymoon Killers get things started with a cannon salute. But, of course, the Monomen stumble and it doesn't get much better 'till the walking seeds re-surface to scorch us. The Laughing Hyenas turn in a cool version of "Solid Gold Hell." The biggest surprises are the songs by Mudhoney, Sugarshack, and Vertigo. Really strong. A great compilation which truly deserves the title "Set It On Fire."-krk
(DogMeat)

VARIOUS
Wormhole/MotherShine Split 7"
Mothershine sounds so much like Coffin Break it's pathetic. Wormhole, on the other hand, are more classic punk. Like the amazing Lewd or maybe Legal Weapon. Good songs, sang by a tough chick. -krk
(Ripe Records, 1739 E. Carson St, Suite 250, Pitts., PA 15203)

VARIOUS
Mondo Guano & Slo-Deluxe split 7"
One of the last Of Toxic Shock's Noise From Nowhere series—this was Vol.9 and I think Vol. 10 with some other local Tucson groups was the final one before the label became Westworld. Slo-Deluxe are slow rock—a twosome who do one cut here. Mondo Guano are like a super-primitive Cramps like when The honeymoon Killers first record came out—or they're a little like Pussy galore in a similar way to how LA's Jacknife are like Pussy Galore which is funny since they entitle their side of this 7" "Jacknife"—It is one of four songs though—but the first and last are super short intro and outro.. this is a cool little single for sure—Shane
(Toxic Ranch/Westworld)

VARIOUS
"Four Two Pudding" CD
A sampler of 25 VERY SMALL Records bands including SCREECHING WEASEL, OFFSPRING, LIZARDS, NAR, SCHLONG, POUNDED CLOWN and more more more! A great way to introduce yourself to some good bands, for sure. -Thom
(Very Small Records, P.O. Box 8223, Emeryville, CA 94662)

VARIOUS
"ZK Samplers 1992>93" CD
An elaborate mishmash of bands and styles. Everything from the infamous noise (Mond Bongo Japan[Chinese King Lobster]) to cheesy keyboard escapades ala the Flying Lizards (UFO Or Die) to bizarro speedmetal/Gang Of Four/Fugazi-influenced [Korean Buddhist God]. The Japanese are seemingly booming and have been for years and this excellent compilation is just a miniscule fraction of that scene. For a copy of this totally wacked exciting compilation then write to the address. - CAKE
(ZK Records 6-28-15-202, Nagasaki, Toshima-Ku, Tokyo, Japan)

VARIOUS
Circlus Lupus/Trench Mouth split picture 7"
Circus Lupus is probably one of the last bands I'm still anxious to see/hear. An all out barrage of distorted guitars, angst charged vocals, and solid rhythms. This song is up to par with previous releases. Solid stuff. Trenchmouth I've seen and I don't like 'em much. The whole "ethnic" roots rock thing just didn't work for me. Sitting here listening to this song I can wee where they're taking it further, with some freaked out guitar playing. Still, I'm not moved either way. -krk
(Dischord/Skene)

VARIOUS
Jesus Lizard/Nirvana split 7"
I can't wait to hear people say how Nirvana has sold out now. How many multi-platinum bands do you know would do a split single with a small indie band? It's really hard to tell here who is being influenced by who on this disk. Two excellent songs by two great bands. Nirvana's track kind of sounds like a cross between "Floyd the Barber" and "Stay Away" from their previous albums and if it's any indication of what they're new album is going to be like, then we're in for a treat. The Jesus Lizard's track is also on their last LP, which you probably already have. Would've been nice if they had something that was previously unreleased, but that's cool. These songs go together really well. —Ted
(Touch and Go)

VARIOUS
Harvey Milk/Hayride split 7"
Two bands out of Athens, Georgia. Hayride contributes an instrumental, and two songs that are messy, fast, noisy pop done fairly well. Harvey Milk have a slower, chunkier guitar sound with a throaty singer that just didn't rate as highly on the applause meter with me. - Royce
(Self Rising Records 224 Elizabeth St, Athens, GA 30601)

VARIOUS
"Manhattan On The Rocks"
Superfancy release, too bad only two of the bands really come across as interesting, instead of boring. Rat A Rat R the long time running NYC band who have been overlooked for far too long kick out a true to form sonic thrasher. These guys have been making mayhem music just as long as all the bands you've some to associate with NY noise. My next pick would have to be False Prophets, who never fail to disappoint with one form of avant garde rock or another. This strangely climactic ballad is quite a nice surprise from this former "core" band. The rest is garbage, wish the Big Stick cut would have been better but there's only so much attention you can get from big hair and tits. - Krk (Pow Wow Records)

VARIOUS
"Superball" CD Compilation
14 bands, one song each—all from around the Milwaukee area, not one heard from often—I didn't recognize any of these bands—though I've recently gotten a CD by one—it came in with this from the same label and a single by one of the other bands. This is way harder than that Puddlestomp Comp out of Portland I got an issue or two ago—at least half of this is damned good but individual tracks have yet to have leaped out at me. So a qualified very good.—Shane (5th and National PO BOX 11271 Milwaukee, WI 53211)

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VARIOUS
"Cowtown EP Vol. 1" 4-song 7"
Four bands... GAUNT: Doesn't sound like an outtake from their 10"— this has worse production, but it fucking rocks! BELREVE: U2 meetsan early PIL bass riff with a buried whiny vocalist. Yawn. V3: Lazy, sloppy, snotty punk rock. It fills a void, you know? GREENHORN: Safe, sedate, love-songy sounding mistake-it-for-grunge. A pretty good comp. The Gaunt cut wins hands down, though. -Thom
(Datapanik Records, 1992b N. High Street, Columbus, OH 43201)

VARIOUS
Circus Lupus/Jack O' Nuts/Crain/Derelict Hotel 7"
Circus Lupus are another of the new DC bands that defy classification. They are, however, an excellent band, playing a modern punk style that is inventive and refreshing. Jack O' Nuts remind me of Clawhammer, but that's okay. Crain and Derelict Hotel also both serve up good punk corkers, so buy this record, okay? It's good, so good you should buy two. - Royce
(Compulsiv Music PO Box 15188, Philadelphia, PA 19130)

VARIOUS
"Someone's Gonna Get Their Head To Believe In Something" CD
So here we go, over ten years of the BYO and a none more befitting retrospect/ self tribute to what had been going on musically for them in that long time frame. First it starts with "Someone's Gonna Get Their Head Kicked In" comp of '82 with classic punk tune (scary term isn't it) after tune by LA, OC and SD greats like Battalion of Saints, Joneses, Aggression, Bad Religion, (of course) Youth Brigade, etc. A couple of years later the "Something to Believe In" comp came out and this includes some great tracks by the Nils, Big Boys, Personality Crisis, CH3 etc, and a few mediocre moments. The final part of this disc contains a track each off of various other BYO releases such as by the Smarties, Hungry For What, etc. Up until the present. So with 31 practically all good to great tracks there's no reason why you shouldn't celebrate their anniversary with them and look forward to hopefully another ten years of honest efforts! -Pookie
(BYO POB 67A64 LA CA 90067)

VARIOUS
"Beautiful Music To Throw Blows By" 7" EP
7 inches, 4 bands, 500 made, adds up nicely. Rig start the show with a hammering. "Syphlis Diller" the song on this comp is an excellent cross between early Warlock Pincers and the guitar textures of prime Savage Republic. A break neck instrumental that really shows off how much better they've gotten since their debut 7". (a split with Oiler). FYP are more straight forward "punk." Not amazing, but the song is reckless and snotty which is always a plus. Pocket, these guys have an alright pop punk thing going but the vocals lack harmony big time. Rosmary's Billygoat, another band I'm not familiar with, play in the traditional snotty punk vein as FYP. An all right compilation, but Rig are the only band that stood out. Check 'em out. - Krk
(J-Sin POB 10055 Torrance CA 90505)

VARIOUS
"Lemon Music Magazine" 7"
This came with Issue 15 of Lemon and might be the strongest thingto date released with that label since it contains songs by both the Cosmic Psychos and The Guttersnipes—and that is just on one side—I'm pretty excited about the next issue of Lemon because it will have the Coma~tones in it thanks to my hooking them up—but this one here also has Ron Asheton with the, I think, LA-based, Empty Set. If it is too late to get this single with the mag, which wouldn't surprise me, you could always try trading some music with editor Louise—who would sell you her soul let alone dub you her recordings for certain live stuff—were you on the job when Clawhammer came to town??!?—Shane
(Lemon Music PO BOX 651 Glebe NSW 2037 Australia)

VARIOUS
Filth/Sunmachine split 7"
Filth are the type of punk band that use a distortion pedal to take a shit. Reminds me of why my Chaos UK singles have remained with me a decade. Submachine are in the same boat except there side is sinking. - Krk
(Rust POB 81942 Pittsburgh PA 15217)

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VARIOUS
"Falling Off The Planet" CD
While I normally look forward to Jettison releases... this CD compilation (consisting of old and new acts on the label) doesn't work as a whole. The first few songs are flat and leave the listener uncertain - either for or against. The last half of the CD perks up with the likes of Antiseen, my personal Jettison faves Blue Chair, plus a couple interesting noise warps by Bicycle Face, Shiny Beast and the commercially hopefully sounds of Zen Frisbee. Over all not too big of a deal. - Krk (Jettison)

VARIOUS
Youth Gone Mad/SoundBite House" split 7"
Youth Gone Mad do two sexy numbers that recall Honeymoon Killers at their most lascivious—I like their style—the flip with the unwieldily named SoundBite House turns out to be a powerhouse of a song in the noise genre of NYC—didn't get liner notes with this but someone was telling me they saw an ad where you could write away for this gratis—don't know if that is true or not.—Shane
(RottenRoll / Moving Target Records)

VARIOUS
"Great Big Pile" CD
Fuck, what's the common denominator here? That ever band on this disc has to be a ripoff?? The only bands on here that aren't totally derived from some stale (post)hardcore genre are boring. Texas is in one sad state of creativity. - Krk
(Deep Dot POB 542124 Houston TX 77254)

VARIOUS
Jonestown/Dog Faced Hermans split 7"
Jonestown serve up a song that's typical Jonestown, recorded live in 91. "Hoax" is a good song though, especially if you like themalready. Dog Faced Hermans team up with special guests The HONKIES to play Ornette Coleman's "Peace Warriors", a cover I guess. But with their zany cacophony of horns, and the Hermans bopping around doing their thing live, this song is the highlight of the record. If you like either of these bands, get this. If you've never heard of them, get it anyway. - Royce
(Compulsiv Music PO Box 15188, Philadelphia, PA 19130)

VEIN CAGE
"Feral Din" CD
Violent techno dance muzak. Pinch that special someone you've got chained to your wall over and over really hard to the faceless beat until the guy with the piercing gun shows up at the party. Whoopee!-Martin McMartin
(Cargo)

VELOCITY GIRL
6-song CD
This compiles a couple of VG's early 7"s in all their earnest pop glory. Sweet female vocals, with the guy singing now and then for variety, backed by catchy music with a rough distorted edge, and the bass lines often carrying the melody. "I Don't Care If You Go" and "Why Should I Be Nice To You" should have been huge hits, and the other four tunes are no slouches either. Get this and find out how the big buzz about Velocity Girl started.- Royce
(Slumberland PO Box 14731 Berkeley, CA 94701)

VELOCITY GIRL
"Crazy Town/Creepy" 7"
Maybe it's just me, but on this newest VG release, the guitars seem cleaner and the vocals are much more up-front. Not that that's a bad thing necessarily, but it takes a little getting used to. I guess they're slicking up a little now that they've gotten big-time on Sub-Pop and are getting loads of press, but these songs show it hasn't affected their music much. They still write great melodies, and the high-pitched vocals go well with this sort of simple, hooky pop. Velocity Girl are one of the best of the new crop of indie-pop bands cropping up, and they're not ripping off My Bloody Valentine, either. Worth a listen even to you hardcases, It just might melt you. -Royce
(Sub-Pop)

VIOLENT SOCIETY
"Innocent" Ep 7"
Young hardcore band whose insert folds out into a photo collage that depicts just how young they are. The lead singer has a nickname—Captain StraightEdge UH-oh—oh well—this really wasn't too bad for s.E.H.C.—the cover is classic punk art too.—Shane (Dead Elvis Records/Band Contact: Cattle Club 210 durham Rd. Newtown, PA 18940)

VOODO DOLLS
"Not For Sale" LP
Cool, until the vocalist starts acting up. He makes a powerful bandsound like they're playing at a Wimps-r-Us festival. It's too bad, because the band rocks musically. -Thom
(Stanton Park Records, P.O. Box 58, Newtonville, MA 02160)

VOODO GLOW SKULLS
"We're Coloring Fun" 8-song 12"
A one-sided, clear vinyl picture disk with a silkscreened Voodo logo on the back— in glow in the dark ink! Ultra cool! (From the brilliant mind of Mike Sarrail, I am told— cool idea dude!). Anyway, this killer slab is limited to 500 pressed with this silkscreen— and that makes it worthy of any collector anywhere. Musically, VGS can't be classified as simple ska, nor do they fit into the frame of punk rock. By combining the two, they have managed to create a sound that is all their own. If you hate ska, you'll love this. If you hate "OC-style" punk, you'll still love this. 'Nuff said. -Thom
(Signal Sound Systems Records, P.O. Box 1861, Victorville, CA 92393)

W.O.R.M.
"Howdy Kurdt"/"Mmuunngge" 7-inch on purple vinyl
These guys seem to worship Gibby and band like there's no tommorrow. There's a homage to Kurt Cobain on the A-side with Buttholish effects on the vocals. Probably the best sleeve of the month. Check it out and see why. I heard about this band about two and a half years ago when someone gave me their T-shirt. - CAKE
(Rainforest Records 8855 SW Holly Lane, #110 Wilsonville, OR. 97070)

WAG
"Hong Kong Supermarket" cassette
I sure am glad I decided to do some cassette reviews this issue— I may never have heard this! WAG is the type of band that could easily fall into the category of "too influenced for their own good," meaning that they tend to draw from early seventies rock, college rock, punk, you name it. But, you know, something made me give it a chance and listen to all sixteen songs. I walked away smiling, then I returned to the tape deck to flip the tape over. Repeat the aforementioned procedure a few times... yes, it's that good. The covers of "Surrender" by CHEAP TRICK and "Purple Haze" by JI—you better fucking know that one— made me skeptical at first when looking at the cover, but after actually listening to them... I was smilin'. Just good fucking rock-n-roll with excellent musicianship and enough variety to keep my ears locked to the speakers. Remember, I'm jaded and it takes a lot for me to say something like that! -Thom
(Happy Tails Records, P.O. Box 5467, Evanston, IL 60204 - 708/866-9544)

WEDDING PRESENT
"Hit Parade 2" double CD
What can I say? Combine the 12 parts and collectively you've got the best releases of 1992. They've been reviewed individually to #9, so 10, 11, and 12 will be reviewed here. #10, "Sticky" is sortof a return to old, but with a new power and feeling not there before. Extremely fast guitar and a biting chorus of "Get along, get along, get out!" makes me wince. The flip is a cover of Bow Wow Wow's "Go Wild In The Country" that's even more manic than the original. November brought "The Queen Of Outer Space," a good, hard, nonsense romp of a song about chasing your alien dreamgirl through the galaxy that is catchier than the flu. The cover done for this is a short surf-like instrumental of British TV show theme "UFO." Lastly, for Christmas, the Weddoes treat us to "No Christmas," which starts in a whisper and ends in

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a storm of sound. The holiday magic didn't stop there, though, with their cover of Elton John's "Step Into Christmas," recorded a while back for a compilation, but now bringing Xmas joy to all. Need it be said? The most essential recordings of the year. And it comes with a bonus CD of Peel and BBC sessions of all 12 a-sides. These singles set chart records for most singles in the charts in a year, and they were all limited 7"ers, so get this comp. and find out why! - Royce
(RCA-UK)

WEDDING TACKLE
6-song 7"
Funny cartoon picture sleeve with captions leading you to believe the contents are quite explosive—well this german band didn't blow me up, up, and away they were damned decent and I like these X-Mist records and think it is a fine job they've been doing.. It appears from the insert that two of the four are Americans—perhaps servicemen since the band is based there. they emulate the melodic hardcore scene that holds sway over LA and like I said above—hold their own but don't possess the H-Bomb - Shane
(X-Mist/Band contact: Jurgen Schattner Donnersberg Str. 10 6753 Enkenbach)

WHITE FLAG
"White Rabbit" 7"
To do a worn-out cover tune right, you either need to turn it inside out and stomp your own sound all over it (Dinosaur Jr. on that stupid Cure song) or pick an incredibly stupid song, stick your tongue way in your cheek, and rock the hell out of it with heavy chops galore (Redd Kross doin' the Jefferson's theme song, the Lennon-McCartney songbook, etc. etc.). The amazing picture sleeve goof of the "Surrealistic Pillow" LP and the thought of White Flag and some Muffs teaming up to do a Jefferson Airplane song sounds like a guaranteed laugh-fest, but it just doesn't fit into that "so bad it's good" category. Instead it just plods along, and I picture some really fun musicians standing around reading bad 60's lyrics into a mike while the tape runs, instead of cutting loose. They're all capable of much better, or "worse", if you insist. Save your moolah. Somewhere right now William Shatner is sending "Mr. Tambourine Man" over to kick their asses.-Martin McMartin
(Sympathy)

WHITE FLAG
"White Rabbit" 7"
From the drop dead Jefferson Airplane sleeve, to the take on that ol' psychedelic blews again nugget, this is the stuff of wonder. Two versions of the bunny (girl/guy) to choose from (one makes you larger, one makes you small), with a wierd-o jam to boot. Who else would etch "Yugos chasing Rabbits" on their record's inner groove, and on white vinyl no less? White Flag understands. -POOCH
(Sympathy)

WHITE KAPS
"4 song EP" 7"
A local hardcore group said to draw a pretty gang or skin oriented crowd but as with Pennywise and some others who have that "problem" they have some pretty catchy songs and you can see why they'd quickly become neighborhood heroes. One on here that reminds me of the first Vandals EP makes a medley out of the Yardbirds "For Your Love" and the Wild Cherry song "Play That Funky Music White Boy" they write their own lyrics which clown white guys into funk, hippies, and cowboys in three successive verses. Pretty funny!—Shane
(Fearless Records Band Contact: Bob Becker 20710 Manhattan Place #132 Torrance, Ca. 90501)

WINGTIP SLOAT
13-song dbl. 7"
It took me a while to get to this one, but here goes: Some of the coolest packaging I've seen in awhile (a painted paper bag). Awesome lyrics, tongue in cheek but with points to be made. Ultra distorted, but not very bad production. A noise-fest. This may take a few listens to appreciate, but like a fine wine... -Thom
(VHF, Box 7365, Fairfax Station, VA 22039)

WIPE OUT SKATERS
"Revenge Is A Right" LP
Of course I picked this up based on the name of the band! What I found was a Spanish band that sounded like Bad Religion en Espanol. Straightforward punk with only a smattering of lyrics in English. Not all that terrible, if a trifle worn out, but I get the sneaking suspicion these guys are themselves skaters... - Royce
(Mondo Estereo c/dc La Cera, 53 ATC. 7, 08001 Barcelona, Spain)

WIPE-OUT SKATERS
"Revenge Is A Right" LP
With influences as obvious and ugly as a wart on the tip of a nose. This skate "trio" play true to form punk ala Hardons, Dud Religion, Ramones and so on... - Krk
(Mondo Records, Spain)

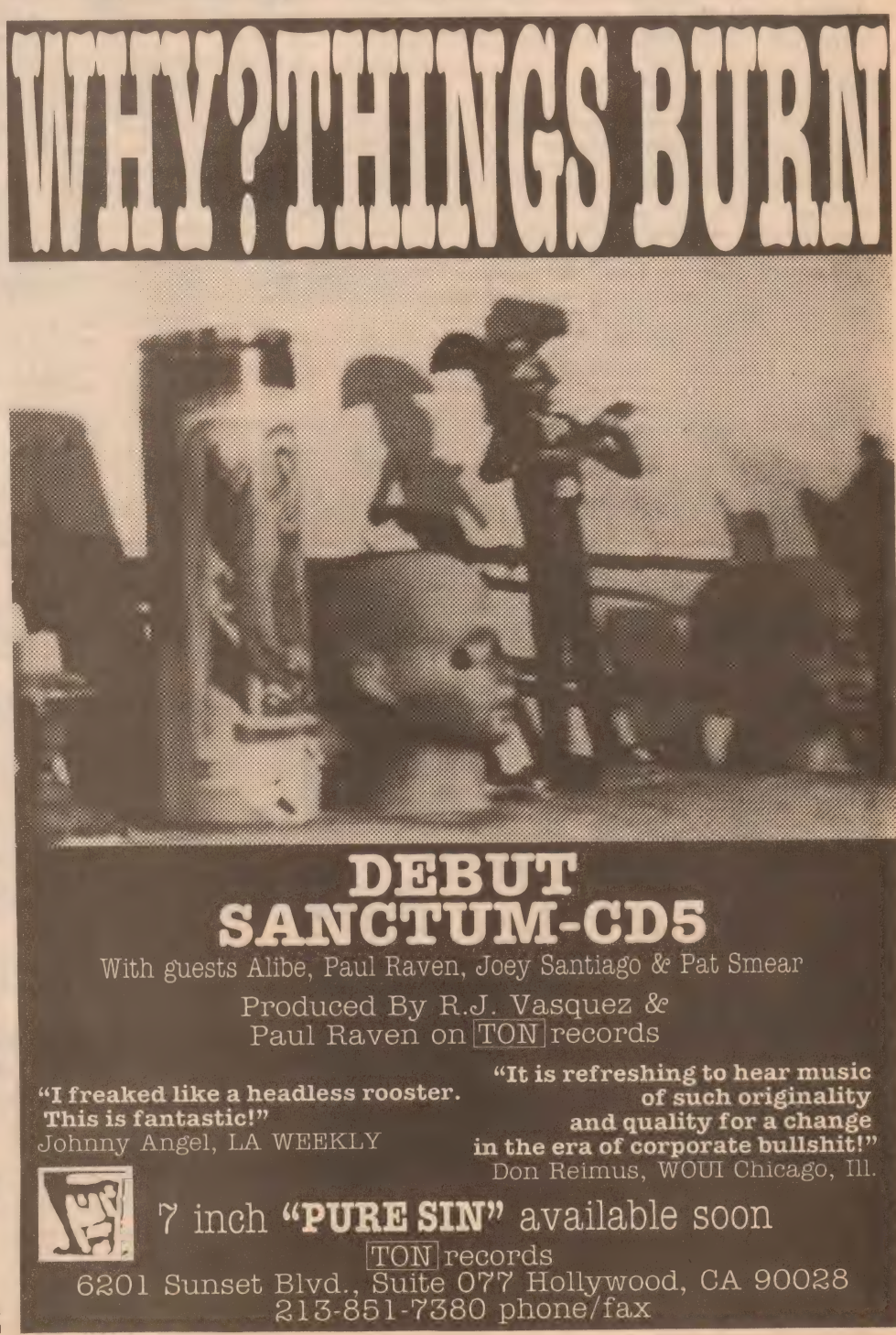
X
"Aspirations" CD
Not the X you're thinking of... this band was from Australia. Circa 1979... and an excellent reissue this is. The master tape suffers from a bit of hiss, but who gives a fuck— all in all I'm glad to have it. "Suck Suck," "Simulated Lovers:" and especially "I Don't Wanna Go Out" are my choice cuts on this disc. Righteous. -Thom
(Amphetamine Reptile)

YAH-MOS
"Right On" 7"
Snotty sounding, sloppy quick and punchy. The mostly social lyrics to these very short songs are yelled out with real urgency. The 5 songs here are spit out in about 7 minutes, and all share the same tempo-full speed ahead. Better than expected. - Royce
(Sunny Sindicut Records 5127 Arlene Court, Carmichael, CA 95608)

YOUTH BRIGADE
"Come Again" CD
They're back with their stock in track ultra catchy punk/ HC/ Oi!/ whatever the fuck you want to call it sound that's obviously the YB's very own. The ideas behind the lyrics haven't really changed either and were done with probably the most thought out sincerity they could have. The production on this sounded pretty much up to par with the rest of this quality effort. The only problem I had with this was that I felt they could've modernized or gotten a bit more complex with their overall direction musically speaking. Well, it's still good to have them back around as they were always honest and tried to practice what they preached, and I put this CD with the rest of my collection and not in the trade pile (that at least says something.) - Pookie (BYO POB 67A64 LA CA 90067)

ZEROS
"Bottoms Up/Sneakin' Out" 7"
Not the purple-haired ones, but the band from the wayback machine reformed and lookin' pretty pasty. Gotta love that take on the old Capitol Records' label, and tunes aren't bad either. You know, it's great to hear 'em, but these tunes about drinkin' and livin' the wild life ("I'm just scared of growin' old") are a Dictator's cry from "Don't Push Me Around." Still, these guys could really do some damage if they decided to stay together. Oh well, I can only hope. - POOCH
(Gasatanka)

ZONIC SHOCKUM
"No, You Suck" 7" EP
Girl fronted punk rock, some of the songs have a cool raw edge, but its basically so-so. The Misfits cover was a real sharp idea. -krk
(702 North 5th St, 1F, Philadelphia, PA, 19123)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HARKINS J.

"Into The Carnival Night"

Twelve Xeroxed pages full of childish drawings, distorted photos, and some of the most wonderful images I've come across since writing these book/'zine reviews. Harkins finds beauty in both Brooklyn cityscapes and New Jersey coastlines. For her (him?), every step down streets and into clubs, the view from an apartment window, or a trip to Coney Island, becomes some sort of epiphany. The reader is taken on excursions, at once commonplace and full of internal and external action. There are so many tremendous moments, I couldn't possibly pick my favorite; but to be told by the narrator that "While trying to live life, I dismissed a dream. I let the wild ways of imagination settle down under heavy sheets of daily struggle and habit." is a revalation so personal that it, and J. Harkins, should not be ignored. -**POOCH**

(Eyetooth Press, 572 Metropolitan Ave., Brooklyn, N.Y. 11211 [no $ listed])

NICOLE PANTER

"Mercury Retrograde"

From the opening poem about walking in "November," through a story of Darby Crash on rollerskates, most of the pieces in Miss Panter's new chapbook center around travelling of some sort, be it physical, or emotional. She writes of "Doing 95 flat out down the middle of the L.A. river/'round midnight," two young girls' eye-opening trip to Berkeley, and her own experience while riding a train to Bombay. Her direct, easy to understand approach focuses on striking images, and thought-provoking messages about all types of people. In fact, her humanism brings needed empathy to a story as tender as "Bell," a quality seriously lacking in the characters of the comical, and ironic, "Mr. Right On." Nicole succeeds in showing us moods as diverse as the landscapes she details, and our job as readers is to sit back, and simply enjoy the journey. -**POOCH**

(P.O. Box 862 Venice, CA. 90294-0862 [$6.00])

OUR NOISE

Litzine (Issue #1)

Jeff Gomez has reached into a world identifiable to anyone who's ever endorsed the true spirit of D.I.Y., and injected that essence into some of the kids populating his (mythical?) city of Kitty, Virginia. There's the waiter who runs an indie label, the boys who want to start a fanzine ("you know, like Flipside, but local" which sounds similar to "Hey Al, like Slash, but local"]), a girl's first impression of Kitty while experiencing car troubles, and more. It's a typical city (caught up in untypical daydreams) where lives center around clubs and record stores, and relationships stagger somewhere in between. Which one of us hasn't echoed Dave, the label head, who says "My life is turning into a clubdate that no one shows up for."? Jeff's written the first installment so well (and chalkfull of inside jokes), I can't wait to read the further adventures of these townfolk. If he can sustain the quality, this project will delight a lot of people, as long as the maverick dwells within our hearts, and in Kitty, VA. Besides, I gotta know if Bottlecap stays indie, or sells out to themajor label Subterfuge ("what is it, "Lucifuge" records? Like Danzig? But he sucks!"). Cool shit. -POOCH

(736 St. Andrews Rd. Suite #117, Columbia, S.C. 29210 $2.00)

INSOMNIA

Poetry mag (Vol.2, No.2)

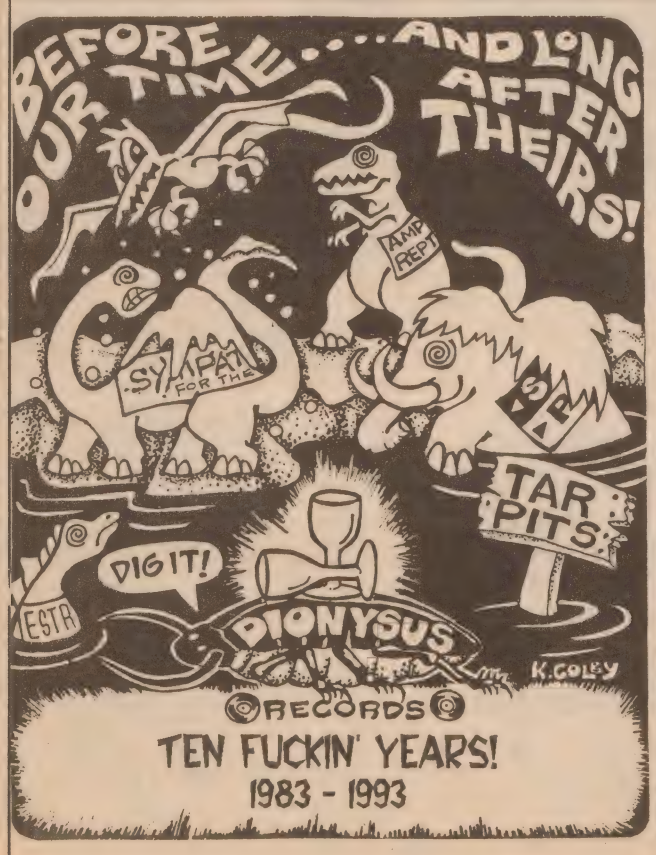
From zip for twelve years to a duece in three months, Insomnia just might be approaching genuine magazine status. It's grown, not only in the number of contributors, pages, and price (asking for donors and sponsors, c'mon), but in the breadth and depth of the pieces themselves. The ghosts of Eliot, Cummings, Faulkner, etc. haunt these pages of force and remorse discourse. There's even a Rimbaud translation! The poetry ranges from pretty good to excellent, and the editors have thoughtfully mixed cultures, sexes, styles, and themes. The info on the writers is a nice touch, also. I don't find the reviews essential to the project, but overall the production is as first-rate as the poems themselves; and the whole package is a joy to read and ponder. Looks as though I'll be checking out Rocco and co. more than I'd expected, which is o.k. by me. -POOCH

(Bookpress c/o The Little Old Bookshop, 6546 Greenleaf Ave., Whittier, CA. 90601 $5.00)

LOOMPANICS' GOLDEN RECORDS

I hope all of you who read Flipside are familiar with Loompanics book catalog, it is, as it claims, the best book catalog in the world. The books in the catalog are not the ordinary books you will find at the local Crown books, but the real underground, hardcore stuff. There's lots of conspiracy, alternatives, assassination, government, murder, drugs and survival stuff, and spred throughout the catalog are usually some pretty good articles addressing the subjects that the books in the catalog cover. This here book is a "best of" those features. Great stuff!!! I'm just gonna run down a list of some of them and before I'm done you'll be ordering this gem: "Energy Farming In America", "Pissing Away Our Basic Rights", "Surviving In Prison", Civilizing the Electronic Frontier", "Nigger Jack", "A Day In The Life Of A Tabloid Editor", "The Anti-Sex League: The New Ruling Class", "Twisted Image Comix", "Censorship In Cyberspace", "No Future For The Workplace", "Bob's Hopeless Desert Classic", "Fake ID..."... See, great stuff! - Al

(Loompanics POB 1197 Port Townsend, WA 98368) $14.95



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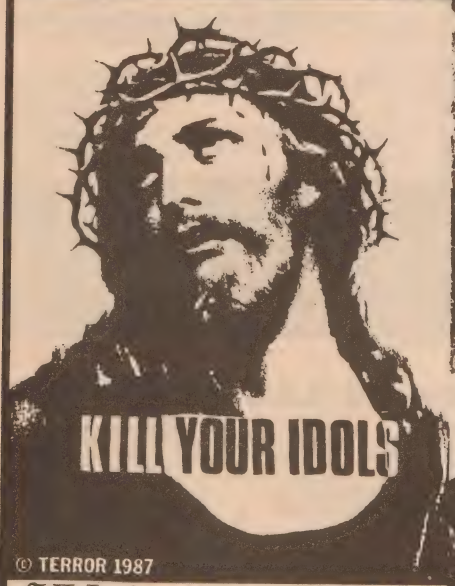

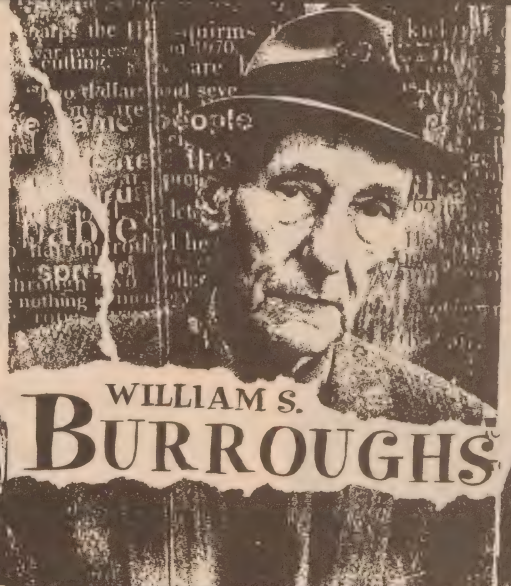

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"AN ARYAN WOMAN" who is pure at heart is the best gift this world has. I've been down since "88" for bank robberies. Will be released at the end of this year. Seeking someone special to exchange thoughts with. Future plans make new friends, share the love I have with people. I'm from Seattle, Portland area. I'm 5'10", 180 have green eyes and magic in my heart. "Keep On Rockin." Doug Monaghan, HC63 Box 5000, Clallam Bay, WA, 98326.

PATCHES!!! Black Flag, Ministry, Misfits, Sub-Humans, Minor Threat, Samhain, Blitz, Bauhaus, Damned, NIN, Oi!, Descendents, Fear, Adicts, Exploited, Bad Religion, Cramps, Wasted Youth, Dead Kennedys, Boot Boys, DRI, Discharge, and lots more!!! $3.50 each post-paid to: Jeff Hill, 1186 S. Diamond Bar Blvd. #106, Diamond Bar, CA 91765 (714) 449-3229. Call or write for a free, complete catalog.

WANTED WANTED WANTED... Help me get these motherfucking records so I can be a complete man... Will gladly trade ammunition, dope, or maybe even send you some goddamn money (Satan forbid)... The Stalin (any) DOA "Triumph of The Ignoroids" 12" Heart Attack "God Is Dead" 7" Necros "Conquest For Death" 7"Geza X & The Deadbeats "Kill The Hippies" 7" Neurotic Arseholes (W. Germany) "Angst" LP Rude Kids "Punk Is Dead, That's A Lie" 7" Rude Kids lp, Sheer Terror demo cassettes or bootlegs. Up yours, ok? Freddy The Bastard/P.O. Box 14932/GVL, FLA 32604.

OILER, LAZY COWGIRLS, DICKIES fans - check out a new zine -Glossolalia #1 is out now! Get this -it's free (with two stamps)! What a deal! Glossolalia, 2041 N. Vermont #402, Los Angeles, CA 90027.

VIDEO FOR SALE OR TRADE: 1000 shows. Rollins, Fugazi, Ramones, Soundgarden, Ice T, Beastie Boys, GG Allin, Alice In Chains, Ministry, Antiseen, Fear 93 show, Skatenigs, Television, Bad religion, Jesus Lizard, Lunachicks, Nirvana, Mudhoney, Pearl Jam, Hole, Laughing Hyenas, Exploited, Cannibal Corpse, Cryptic Slaughter, Murphy's Law, Babes In Toyland, Buttholes, Cows, Danzig, Dwarves, Dickies, Green day, Helmet, L7, Lyres, Misfits, Iggy, Siouxsie, Sex Pistols, Smiths, Social D., Skinny Puppy, Sonic Youth, Tar, Unsane, Metallica, Diamanda, Godflesh, & many many more. Write: Merle Allin, 298 Mulberry St. #7D, New York, NY 10012. Call (212) 274-0803. Send $1.00 for huge list. Fast service.

PET UFO "Washington Avenue" 7" $3.00 ppd. More stuff from Pet UFO and other bands late summer, comp. due out in fall. Listing sent out with order. MOs to burnt sienna records 207 Powhatan, Columbus, OH 43204.

THE DOORS OF LIFE and the Doors of time are different through the eyes of an Aryan man. I am a hard white male of irish and German descent. I am 5'8" at 160 lbs. with green eyes and light hair. Seeking a "Little" Rebel Chick with a Nirvana attitude and a deep heart for correspondence. Jeffrey Alex Morrison 992235 Clallam Bay Correction Center, GB24, HC 63 Box 5000, Clallam Bay, WA 98326-9775.

SPONSOR COOP with $25 get CD sampler or tape, get new book Ultimate Guide To Indie Record Labels and Artists mplus discount pass to upcoming shows, free UK magazine and a chance to make extra money. $25 K. Vierra Box 1794 Camp, CA 95009

WHEELCHAIR MOTHERFUCKERS -You gotta be sane not to buy their newest 7" -"Gerry Louis Sucks My Ass" See review in Flipside #82. The shoe-in for loudest punk band in next year's Flipside poll. $3.50 US, $5.00 world cash or M.O. to Confinement Records, 433 #B Bayberry Point, Grand Rapids, MI 49504. *Touring the mid-south/east coast this summer!!! Venues get in touch!

IT'S BETTER THAN A SWEATER VEST. Better than phone sex... Betcha feel like Rondelet tonight. Everything from alternativeless rants to zine reviews inside each Rondelet. No GG Allin here. Send fifty cents and two $0.29 US stamps to: Rondelet, 59 Brentwood Lane, Fairport, NY 14450. We're waiting.

VINYL AND TAPE SALE. Rare Misfits LP, Swervedriver and Soundgarden 12" promos., Damned, Soul Asylum, Flipper ÿ2D more. Write for list: Bad Eye Prods., P.O. Box 4055, Albuquerque, NMex 87196.

CHEESE, The zine that stinks, is expanding to include music reviews. Distribution is nationwide now. Send your stuff if you think it's cheesy enough. Only the strong smelling survive. We love to trade, a tape from you gets a review and a tape from us. Cheese, P'OX 55211, Portland, OR 97238. If it stinks, Cheese wants it.

HEY LOSER! I'm selling it all! Sub Pop, A> Reptile, Treehouse, DOA, Dayglos, Tar, Unsane NYC, Replacements, much more! Send #1 for list. Include requests. 1285 E 18th Ave., Vancouver, B.C., V5V 1H3 Canada.

WANTED: Sub Pop, Estrus, Amphetamine Reptile, CZ, Treehouse, Vertical, revelation, Insipid, Noiseville, Sympathy, esp. color vinyl 7" and test pressings. Send pressings. Send list with prices, or I'll make offer. Will buy quantity and collections. Write: Philmore James, 980 Broadway, Suite 320, Thornwood, NY 10592.

MASSIVE SET SALE LIST. 100's of rare & not so rare 60's-90's punk, garage, psych...all formats. Something for all tastes w/low prices, send for free list to: Behemoth Records, P.O. Box 27801, Las Vegas, NV 89102 (free vinyl w/ every order!)

"GET THE HELL OUT!" CD. 26 bands from the LeHigh Valley PA, 70ÿ2D minutes of punk/HC/rockin'/pop/metal with an issue of F.O.E.documenting the scene's history. $10 to "Frank Pearn Jr." P.O. Box 4, Bethlehem, PA 18016.

ULTRA VIOLET EYE cover interview in Real Life magazine's 5-year anniversary issue! Tons of reviews. Free in punk rock dives, or $1 by mail. Real Life, 6520 Selma Ave. #332-M, LA, CA 90028 (USA) No checks.

RECORDS FOR SALE: Amrep, Sub Pop, C/Z, Estrus, Sham 69, UK Subs, more... Europe send 1 IRC. US rest of world send $2 or 2 IRC's for list to: Wax Truck, PO Box 469, 3000 Bern 7, Switzerland (Also send your wants!)

RECORD SALE! GERMS "Forming," Weirdos "Neutron Bomb," Art.Faith "What We Want," 1st Najed Raygun, Gang Green "Skate/Alcohol," Helmet, Superchunk, Flipper, Big Black, Sonic Youth (autographed), Tel. Personalities, Dest. All Monsters, & more punk, underground, Sub Pop, AmRep, etc. Over 10,000 titles plus tons of test presses. Bean's Records, PO Box 2877, Athens, GA 30612 (706) 543-3739.

REBEL REBEL-the band of the future. If you dig punky-pop tunes, anthems or cyberpunk then you'll dig us. Send SASE for a catalog of goodies to: Rebel Rebel, 7510 Sunset Blvd. #174, Hollywood, CA 90046 or call (909) 875-9521.

"ANCHORAGE ! German, 23, student & drinker, no drugs, searching for someone where I could probably stay (2 or 3 days, July or August). I'm into my fanzine, bitchin' sounds (Stooges via germs to Unsane), talking, nature, good food (I'd cook for you or pay for my stay, we'll work something out... Daniel Rohnert / 52 Gartnerweg / D-6 Frankfurt M 1 / Germany *** Hi Slug & Co. See ya' in autumn."

CULT OF THE DEAD COW drops the coolest t-shirts in the world, ever. No shit. All original full-color designs to freak your brain and make you go 'ZOW!' $1 for catalog: cDc communications, PO Box 53011, Lubbock, TX 79453.

GAY AND BI GUYS age 18-35 who haven't been brainwashed into digging bad techno/disco/dance shit (and any bad rock and roll for that matter) & are tired of the homophobic/biphobic mentality lurking within the self-proclaimed 'alternative' music world please write me- Bob, PO Box 541, Brockton, MA 02403.

THE ANTI-MRR CLUB has been temporarily suspended because of eviction. Don't send any money, but do write: Paul Mendelowitz, PO Box 3326, Redwood City, CA 94064 (especially if you know of any $300 shares/cottages in this area or if you have any old issues of Flipside you'd be willing to send me for free to replace those brutally thrown away).

RARE PUNK GRUNGE -Nirvana, Misfits, Crime, Pagans, Fugazi, Stooges, Big Chief, Capt. Beefheart, Sonic Youth, MC5, etc. Write for list. Andre D., PO Box 12, Chicago, IL 60690.

SCUMFUC'D, the GG Allin Tribute Compilation is out an you can get your copy for $3.50 (U.S.), $5.00 (elsewhere). Send cash/M.O. (blank) No Checks!! to Huh? Productions, 4809 Ave. N, Suite 118, Brooklyn, NY 11234.

GOTHIC CANDLE WORKS, Unique and exotic candle catalog, Santaria and other religious candles, iron candelabras and cool glass holders. Send two stamps to GCW 1223 Wilshire Blvd. #244-C, Santa Monica, CA 90403.

WANTED: Unsane/Drunk Tank live at CBGB on 24.5.92 on VHS; Drunk Tank leadfoot/scissors 7"; Sassy Sub Pop 7"; Yell-O-Yell shoot the truth 7" E.P.; Therapy? meat abstract 7" Offers to: Wolfgang Kunst; Dusseldorfer Str. 547, 4100 Duisburg 1, Germany.

BUTT TRUMPET IS LOOKING FOR a new drummer! Desirable candidate must hit VERY hard, be loose, yet have good meter and a great attitude. Definite touring, gigging, recording (we are recording a CD/LP for Hell Yeah this summer). Must have a good sense of humor and be dedicated! And above all, must not have serious emotional or chemical problems. Insanity, though, is a plus. This could be your chance to join, quite possibly, the world's LAST punk rock band. Quickly call Thom Bone at 213/463-LOVE for more info, 'cause we need you NOW!

WANTED: The Pods 7" EP "It's a Bummer About Bourbie." Also -Juliana Hatfield -anything. I also need the September '92 issue of Sassy magazine. Please help! Name your price, I'll pay it! Greg, 313 Gulfton, Portland, TX 78374.

GG ALLIN TERRORIST HOTLINE. 1-900-STOP-ME-7! (786-7637; $2.10/minute) Hear the voice of worlds #1 Rock n Roll outlaw-on-tour now!!!

"DAWN OF THE DEAF" #1 out! A new zine into many different styles of alternative extreme music. Written in English, A4 size, about 40 pages, tons of reviews, pictures, and weird images ....Hardcore, Punk, Death Metal, Industrial, Crossover, Thrash... live shots from local gigs too. Comes with three A4 posters! 1 copy: 4 US $. 2 copies: 5 US (Europe) or 7 US $ (Overseas). I'm also running a radio show ("Missing Link") in a cool local independent radio station! I'm looking forward to get powerful/exciting/original stuff, especially Industrial, Crossove, Weird, Noise, HC,

Now playing again in record shops near you!

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Iloki Records, P. O. Box 49593, Los Angeles, CA 90049, and be sure to ask for your free catalog.

Metal (no clones!!!!)... Andrea Tarozzi, Via Del Faggiolo 146, 40132 Bologna,Italia.

ATTENTION. MISFIT fan/collector seeks rare Misfits vinyl and memorabilia. Live bootlegs, 45's, Posters, and Videos also wanted. Must be new or good condition. Send lists, prices, conditions, and your full name to: Joey baddour, 2706 128th St. S.W., Everett, WA 98204.

GIG POSTERS FOR SALE/TRADE. Cows, Rollins, Dicks, Huns, X, Buttholes, Vomit Pigs, Scratch Acid, Nervebreakers, Pain Teens, Melvins, Screaming Trees, Fluid, Ed Hall, TSOL, Soul Asylum, Flaming Lips, Afghan Whigs, Sonic Youth, Chili Peppers, L7, Cramps, Helmet, Black Flag, Ministry, DK, Social D., Mudhoney, Nirvana, Hole, Pussy Galore, Killing Joke, Coffin Break, Soundgarden, Hammerhead, Fugazi, The Mob(Queensryche), Bad Livers, Bobby Sox, Pixies, Police, Ramones, Stranglers, Naked Raygun, etc... SASE to Axis, Box 33033 Austin, TX 78764-0033. Phone 512 445 6423.

STICKERS!!! Black Flag, Ministry, Misfits, Sub-Humans, Minor Threat, Samhain, Blitz, Bauhaus, Damned, NIN, Oi!, Descendents, Fear, Adicts, Exploited, Bad Religion, Cramps, Wasted Youth, Dead kennedys, Boot Boys, D.R.I., Discharge, and lots more!!! $1.00 each post-paid to: Jeff Hill, 1186 S. Diamond Bar Blvd. #106, Diamond Bar, CA 91765 (714) 449-3229. Cal or write for a free, complete catalog.

SICK ZINE: "Belly of The Beast" featuring Charles Manson, Tesco-V, El Duce, Meatlocker, plus lots of your favorite killers' addresses, record eviews, zines, etc. Punk, Hardcore, & Oi, 1 dollar plus 2 stamps. Chris Woods, 7 Woodcock Lane, Randolph, NJ 07869. All this and more. Order now!

WANTED!!! Will pay cash or trade for concert/gig posters and flyers: '77 to '82 punk, and 60's rock/blues. Originals only! AXIS, Box 33033, Austin, TX 78764-0033. Phone512 445 6423.

G.G. ALLIN mailorder list available. Includes T-shirts, records, tapes, and stickers. Please send a 29 cent stamp or IRC to receive list. Did you see G.G. on the "Jerry Springer" show? Send to: Vomitose, 3212 Birchwood Ave., Wyoming, MI 49548.

AUDIO AND VIDEO TRADERS! "Trade Contact" #2 out now. 8 pages of addresses. Send lists/wants for inclusion in #3. 20 page list for trade. Any kinda music welcome. Want Supersuckers, CH3, Bored!, Descendents, D.I., sabbath, Cowgirls, trubee, More. Write! Kelvin Craig/18 Rhonda Ave/ Willetton, WA 6155 /Australia.

VIDEOS! over 1800 to choose from! Hardcore, Punk, Alternative, ya want good shows, fast service, and no fuckin' rip-offs! gimmie a call, or send $1 for a big list peter De Mattia 8 Haddon Rd. Hewitt, NJ 07421-2329 phone (201) 853-4420.

OLD PUNK FLYERS 1977 thru 1983 Black Flag, Bad religion, Germs, Mau Maus, Stais, Circle Jerks, China White and many more. Send $25.00 for 25 flyers. Check made out to cash or send cash. To: Mad Flyers, 1021 N. Gardner St. #5, LA, CA, 90046.

FEAST OF HATE AND FEAR fanzine has changed its format. We no longercatre to record labels! Keep your 7"s, LPs and CDs. Now helping out the "Little guy", we will review DEMOS ONLY! Have your demo reviewed and read by the South Florida scene. #2 out nowand only two 29 cent stamps. POB 820407 South Florida, FL 33082-0407.

RAPID FIRE MAGAZINE #10 -52 Pages, Womyn in Music/ Velocity Girl/ Swirlies/ Joan Osborne/ Pigface. Motorcycles, Comics, Audio/ Zine Reviews, More. Send $2.00 to: Rapid Fire Magazine, Rd #2, Box 3370, Bristol, VT 05443.

TURNBUL AC 7" with 6 songs played extra fast Swedish-style so we could fit them. $3 for 1, $10 for 4, $20 for 10 to greg K. 36 E 4th St., Emporium, PA 15834.

HEY FANATICS!! "Fanatic" Fanzeen -issue #1 out now!! Interviews with Lee Ving (Fear), Barry Williams ("Greg Brady") & Michael Bruce (Alice Cooper Band)!! Plus record and "Live" reviews, Bloody Mess & The Skabs & More!! $1 to: Fanatic - P.O. Box 9021, Peoria, IL 61612.

EVEN FLIPSIDE LIKES VALSE TRISTE (Issue 80: Fast HC all in Finnish! Can't understand a word, but sounds pretty damn good, with enough energy & hooks to keep me interested), so why not send us $6.00 (inc air mail) for the brand new Pala Palalta ep? TrashCan, Makasiinikuja 5, 61800 Kauhajoki, Finland. Also: Valse Triste ep Varokka Kuulaa!, and Huggin' Wayne 7" All The Goods (see Flipside 82) for $6.00 apiece (inc air mail) or pick your copies from Ajax.

TO CHRIS COOPER OF IONE, CA. Your post office box expired, my letter was returned. Please send new address to Kathleen Barberio, P.O. B.120515, 2850 Bremerhaven, Germany.

7" SALE -Sub Pop, CZ, Am. Rep. etc. Mudhoney, Dinosaur jr, Nirvana, Sonic Youth, Soundgaren, etc. Send SAE for large list. Jamie -Bsmt Suite 1224 Lakewood Dr., Vancouver B.C., Canada V5L 4M4.

VIDEOS AVAILABLE ON ALL WORLD SYSTEMS: Silverfish, Rapeman, Skrew, Terminal Cheesecake, Rollins, God, Cop Shoot Cop, Neubauten, Foetus, Christian Death, Cows, DCD, Godflesh, Laughing Hyenas, Mule, Loop, Melvins, Sepultura, Jesus Lizard, King, Carcass, Grotus, Green Magnet School, Helmet, Jane's Addiction, Ween, L7, Ministry, Oxbow, Pigface, Railroad Jerk, Alice Donut, R.H.C.P., Revco, Prong, Tad, Neurosis, Nitzer Ebb, Swans, Skiny Puppy, Dinosaur Jr., Snuff, tar, Unsane, Victim's Family, Zeni Geva, Whitehouse, Gifthorse, Surgery, Beasties, Slug, PE#1, Play Dead, Pressure Hed, Lydia Lunch, Sebadoh, Fugazi, Jon Spencer, Babes I.T., Hole, Klinik, Death In June, In The Nursery, Dwarves, Diamanda, Clock DVA, Cramps, Jane County, Butthole Surfers, Antisen, bad Brains, A.S.F., Bodycount, Boss Hog, Pearl Jam, Nick Cave & TBS... Live footage on these bands and others is now available on all the following systems: NTSC, PAL, M-PAL, N-PAL, SECAM & MESECAM... For Details send $1 or 4 stamps (in the U.S.) or 3 I.R.C.'s to: PCP Video, 550 Larkin , #302, S.F., CA 94102-3312.

WHEELCHAIR M.F.'S ARE HERE! New 7" features a cover drawn by G.G. Allin while in prison. 200 made on clear vinyl with inserts. cash or money order only. $4 USA / $5 World to: Skeeter, 3212 Birchwood Ave., Wyoming, MI 49548.

CALLING ALL VINYL HOUNDS OF HIISTORY... if you can help me acquire these pieces of plastic I will assist you in committing the perfect, unsolvable murder... needed: The Stalin (Japan) and 7"s, Varukers "Another Religion Another War" 12", Geza X and the Deadbeats "Kill The Hippies" 7", Heart Attack "God Is Dead" 7", Rude Kids (Sweden) "Punk Will Never Die" 7", Necros "Conquest For Death" 7", Rude Kids (Sweden) LP, Disorder "Singles Collection" LP. Freddy the Bastard POB 14932 Gainesville, FL 32604

RECORDS WANTED: LAFMS label, Le Forte Four, Doo-dooettes, Smegma (especially Pigface label 7"s), Sema, Whitehouse, Broken Flag, Come Organisation, MB, Le Rey, United Daries, Nurse With Wound, Current 93, Death In June, many more wanted. I'll buy or trade. Send lists. Anthony, P.O. Box 151244, San Diego, CA 92175.

TRENCHMOUTH SUPERMODEL zine out now. Interviews with the Lunachicks, Dwarves, Suffocation, and Chia Pet. Send 1 dollar (U.S.) and 2 dollars (elsewhere) to T.S., P.O. Box 932, Middle Island, NY 11953, U.S.A.

WEASEL-MX 45-minute "Obvious" cassette good to go. Punk rock/funk/hip-hop mess, and we ain't no RHCP wannabee's. Spiffy stuff on good TDK tape. $3 cash only: cDc communications, P.O. Box 53011, Lubbock, TX 79453. Thanks!

BEST $ OFFER 7" -Soundgarden "Hunted Blue," Nirvana "Love Buzz", Rapeman "Hated" 1st, Ultraman "Destroys...", Chrome "Anorexic", Social Unrest (1st fluorescent), Thrown-Ups "Smiling ÿ2D Felch" Ltd, Crawlspace "Silent Invisible...", Surgery (1st Ltd), Blood Circus (Red), Swallow (Gold), Melvins (Pink), Naked Raygun "Flammable", Chemical people "Black Throat" ÿ2D "Fan Club" (colored), Code of Honor "What..?", Ill Repute "Oxnard", Misfits "3 Hits" (Orig), Die Kreuzen (White), Mudhoney/Melvins (Ltd split live), 12" Necros "Conquest", Redd Kross "Dinner w/" (2 lps), Das Damen (1st E. Peace), Sub Pop Box, L7 (1st Epitaph). Call offers 215-592-1195. Chris Clabbers, 944 N. American St., Philadelphia, PA 19123.

EUGENE, OREGON! I am moving to Eugene this September ('93) and need to know about clubs, lofts, local bands, places to go, things to do, etc... Is there a Eugene Chapter of Riot Grrrl'. Please write to Karen at 15047 larkspur St., Sylmar, CA 91342. I am 27 and a photographer.

BETTER LIVING THROUGH FICTION! "Our Noise" Litzine, is published every other month and features characters you either know or already are. Short stories for the Twentynothing generation. Issue #1 out now! Send $2.00 (ppd) to Supine Grace Productions, 736 St. Andrews Rd. Suite #117, Columbia, South Carolina 29210. Turn down the TV and turn up Our Noise.

VIDEOS AVAILABLE: All the usual, plus Death In June, Current 93, Zom, Bungle, Lorries, Sisters, Curve, Nephilim, Killing Joke, Spacemen 3, more. 34 page list -send $1 /list. Seeking Monster Magnet, Buttholes, Luna. Dave, P.O. Box 1433, Allentown, PA 18105.

SKINHEADS & RUDIES: Laurel Aitken "The Godfather Of Ska" t-shirts available now! Features artwork of Laurel as a gangster in front of checkerboard background. White ink professionally screened ona black quality 50/50 shirt -XL sizes only. Also includes a free Prince Buster sticker! $12 ppd. US/ $15 ppd. world. NO checks! Cash or money order payable to Brian Arnold. Send to Skaville Records/ P.O. Box 1721/ York, PA 17405-1721 USA. Watch this summer for the debut release on Skaville by The Skablins from Pittsburgh, PA.

GUYS, do you have a rough complexion, oily skin, acne scars, blemishes, and other skin imperfections? As you know women are turned off by guys with poor complexions. NOW WE CAN HELP! We are a group that sells complexion kits designed for men. Each kit contains three quality products: an oli absorbing powder; a coverup stick to help hide scars and blemishes; and a liquid blending coverup to give your skin color a well blended smooth look while at the same time covering up skin imperfections. These products are mailed right to your home in a confidential unmarked package. get rid of that oily face! Loose those acne scars and marks! These products are dermatologist tested, non pore clogging, hypoallergenic, and safe to use. They are made by a major manufacturer in the USA. Women will find you much more attractive with a better looking complexion. Used correctly, no one will know you are wearing anything. Application instructions are included in the kit. Don't waste any more time, order this kit today! Indicate if you have a fair or beige skin shade. Send a check or MO for $16.95 to NFY, P.O. Box 19665, St. Paul, MN 55119. MN residents please add sales tax. If you would just like more information, send a SASE and $2.00 to the address above.

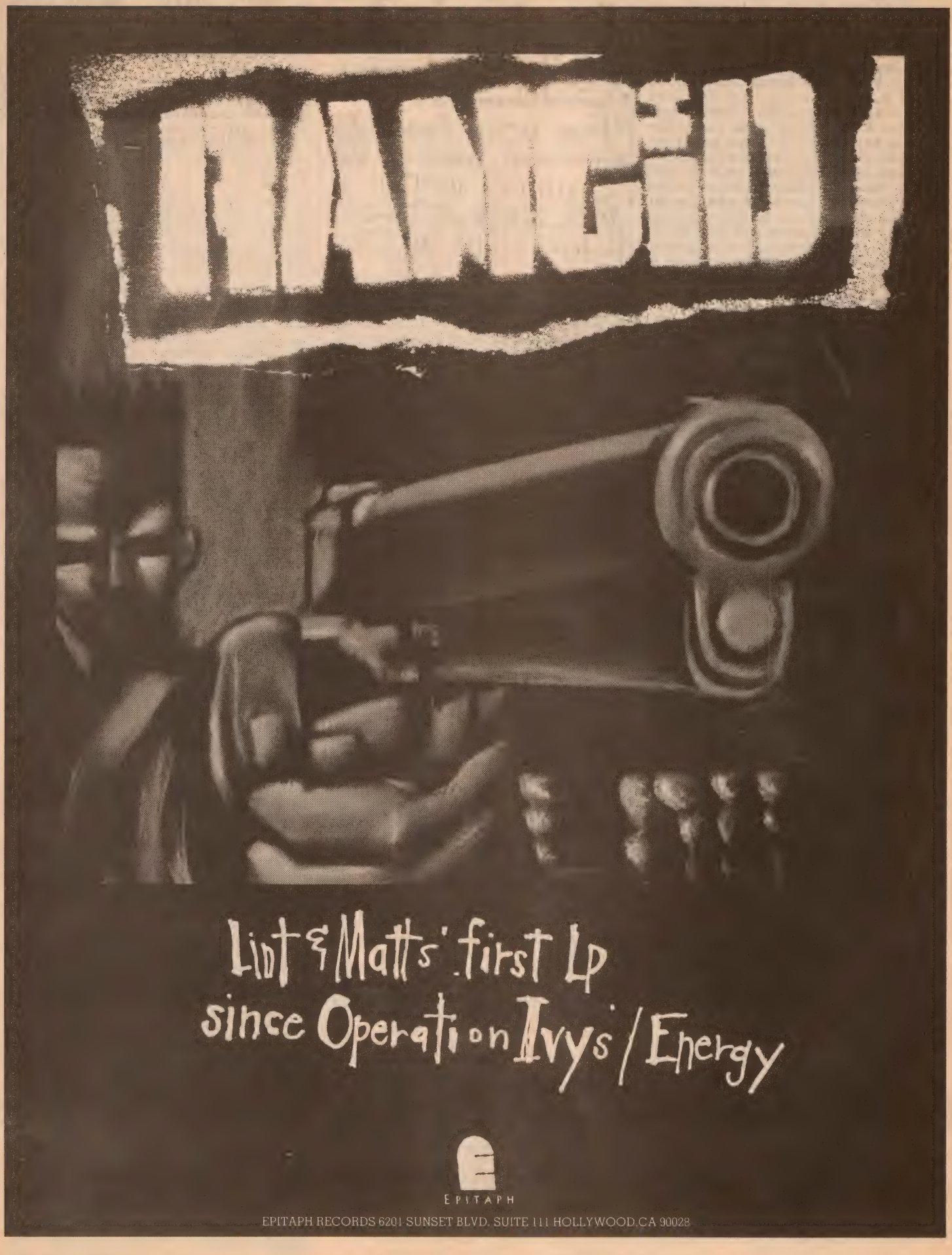
ATTENTION '77 PUNK FANS! Bury Jenny 7" out June 1st on Turkey Baster Records! Only three dollars ppd. SASE gets complete catalog. Also, Spiderworks Fanzine #11, $1.50 ppd. 6403 Johnny Morris #12, Austin, TX 78724.

HEY WEIRDOS!! "Fanatic" Issue #2 is out now! Interviews with Tiny Tim, Danny "Partridge" Bonaduce and Don Most ("Ralph Malph")!! Plus record reviews & much more. Order now!! Bands send us your stuff!! Send $1.00 to: Fanatic, P.O. Box 9021, Peoria, IL 61612.

VIDEOS! We've been around the longest and we're still the cheapest. New catalog out now with bands like: Jesus Lizard, Laughing Hyenas, Screeching Weasel, Helmet, L7, GG Allin, Rollins (spoken ÿ2D band), Jawbreaker and more. Send long SASE to Wrong Conclusion Video, 151 First Avenue, Box A, New York, NY 10003.

JANES ADDICTION, NIN, Fugazi, Specials, Chumbwamba, Discharge, Bauhaus, Crass, Conflict, Subhumans, Neubauten, Buttholes, Nausea, Fishbone, Pogues, Chili Peppers, Smiths, Marley, Jam, Misfits, RDF,Citizen Fish and much more. Audio/video to trade. Send SASE to Mike 10 Heather Way, Sayreville NJ 08872-2310

!!VIDEOS!!! 100's available including Mule, Laughing Hyenas, Distorted Pony, John Spencer, Cows, Swans, Nick Cave, Tar, Surgery, ANtiseen, Lubricated Goat, Jesus Lizard, Killdozer, Helmet, Cop Shoot Cop, Unsane, Melvins, Ethyl Meatplow, Babyland, Sandy Duncan's Eye, Alice Donut, Dwarves, Poison Idea, Babes In Toyland, Blood Libel, Slug, Oiler, Boss Hog, Beastie Boys, Lunachicks, Railroad Jerk, Superchunk, Foetus,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Wiseblood, Lydia Lunch, Urge Overkill, Rapeman, Big Black, Nirvana, Silverfish, Zeni Geva, Unrest, Seaweed, Pressurehed, Pain Teens, Nymphs, Hole, L7, Sick Of It All, Agnostic Front, Spoon, Big Chief, Born Against, Butthole Surfers, Coffin Break, Black Flag, Rollins, Action Swingers, Birthday Party, Clawhammer, Buzzcocks, Chemical People, Pearl Jam, Alice In Chains, Cromags, GG, Die Kreuzen, Dinosaur Jr., Flaming Lips, Fear, Ice T, Helios Creed, Haunted Garage, Godflesh, God&Texas, Gifthorse, Fugazi, Fluid, Sound Garden, Tad, King Carcass, Leeway, Karen Black, Lush, Ministry, My Bloody Valentine, Neurosis, Nine Inch Nails, Oxbow, Pavement, Primus, Suicidal, Supersuckers, Voivod, White Zombie, Friggs, Pussy Galore, Sepultura, Napalm Death, Social Distortion, Steel Pole Bathtub, Operation Ivy, Quicksand, Wrecking Crew, Mr. Bungle, Nausea, Sonic Youth, Rest In Pieces, Muffs, Mudhoney, Bosstones, Maelstrom, SNFU, Bikini Kill, Bad Brains, Crust, Cherubs, Descendents, Suckdog, more!!! Trades much welcome or fair price for my time. Superior no bullshit next day service. $1 or 2 stamps or big ass list and immediate responce. Traders your list gets mine. (No audio!) I'd recommend writing: Jay POB 562, Mundelein, IL 60060-0562

VIDEOS AVAILABLE! On all world systems! Bodycount, Leatherface, Ministry, Agnostic Front, Gorilla Biscuits, Sick Of It All, Murphy's Law, Cromags, NoFX, Buttholes, Nirvana, Bad Religion, Godflesh, GBH, Helmet, Melvins, Pearl Jam, Soundgarden, Rollins, Dickies, Pegboy, Television, Jesus Lizard, Laughing Hyenas, Primus, Cramps, Christian Death, Bikini Kill, L7, Lunachicks, Holes, Babes,Nymphs, Muffs, Cows, B-52s, Neubauten, Current 93, SPK, Psychic TV, Diamanda, Dead Can Dance, NIN, Nocturnal Emissions, Biohazard, Napalm Death, Hardons, Sonic Youth, Beastie Boys, Fugazi, Fear, Janes Addiction, Steel Pole, Suicidal Tendencies '92, Bad Brains, DI, Antiseen, Exploited, Alice In Chains, Thunders, Born Against, Operation Ivy, Superchunk, over 1800 shows!! Next day service! $1.00 for big list: P. DeMattia 8 Haddon road, Hewitt NJ 07421-2329 USA (201)853-4420

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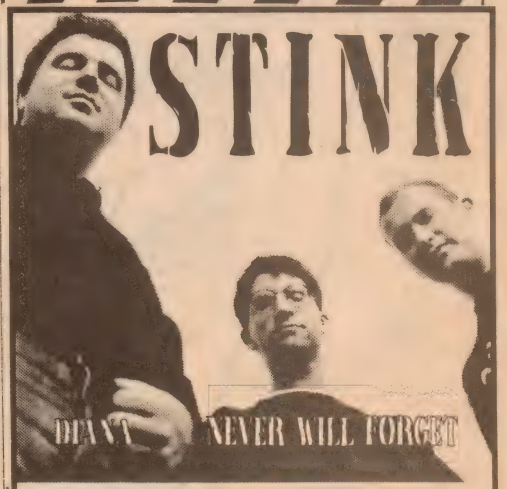

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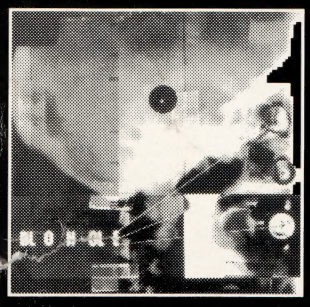

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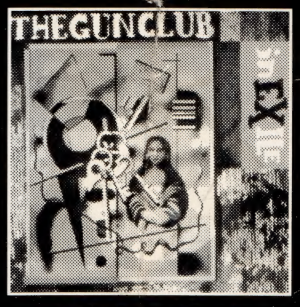

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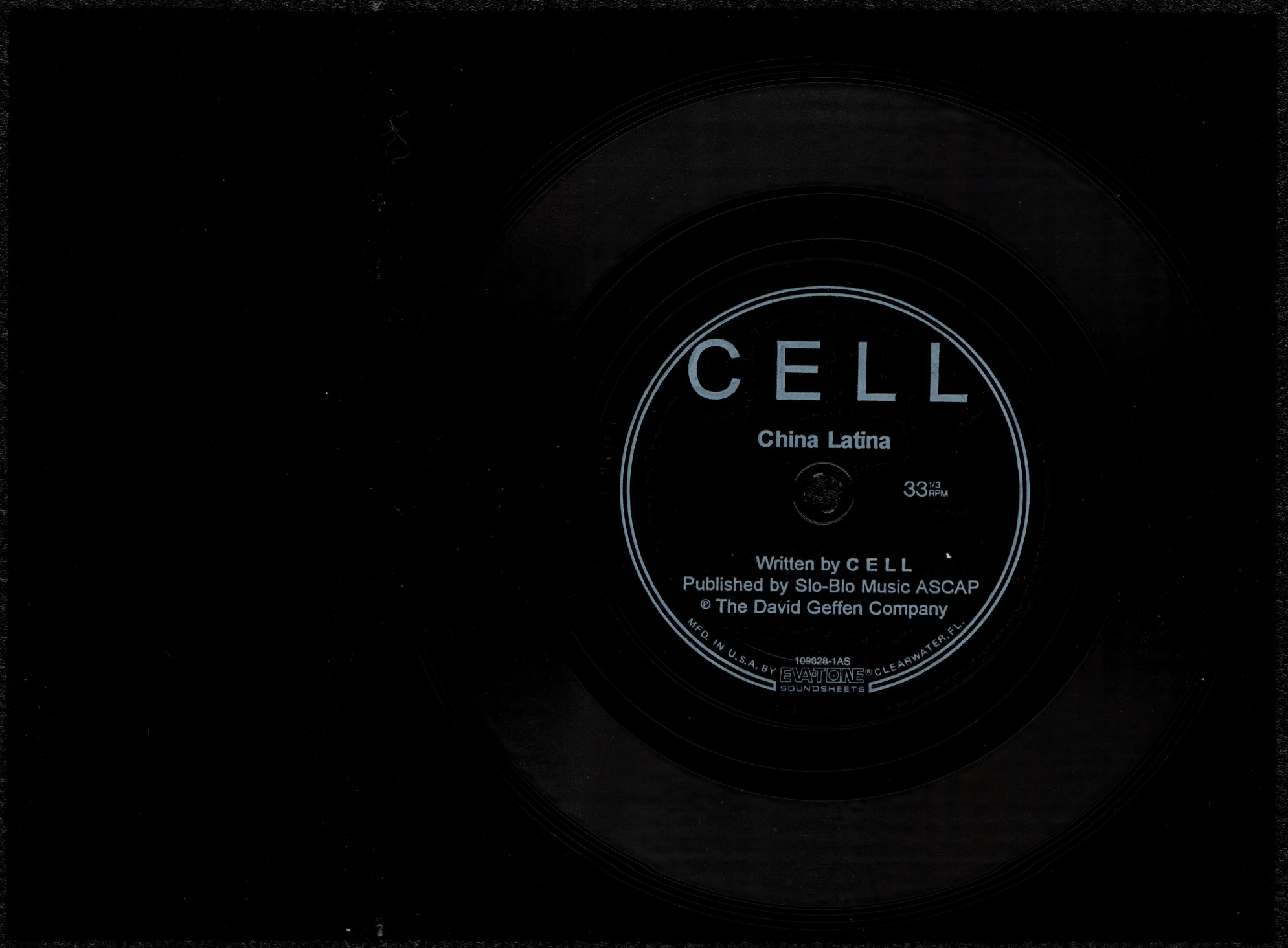
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